

(Almost) NOTHING BUT RECORD

(tape & video) REVIEWS now only
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spring/summer 93

FREE NASTY CASSETTE



ANDY T. WILSON/VISION/GRAPHIX 1992

WINTER 1993

WINTER 1993

Well, well, well...

Six months later. Pretty original opening line, eh? Excuses? A disastrous band tour of Europe. The acquisition of a (it's hard to type the word) J... J... J... JOB, a niece. and a record label. Want more? (S.A.S.E. please!) Anyway, we're here, with reviews, ads, and as section featuring *The Attack of The Killer Bisexuals*. **NOTHING BUT RECORD REVIEWS** exists primarily to promote independent music. We don't take ads from or review major label records. We do take auction ads, (Cheap: \$15 a page, reduced 1/4). We also take other ads. Cigarette and liquor ads are especially encouraged. The next issue won't be out until 1994, though. So hold off on ads— and promos.— at least til October.

THANKS: To our outside reviewers: Bob Conrad (who does his own zine, *Second Guess*, POB 9382, Reno NV 89507) and Joshua Borm. (Anyone else interested in reviewing, write for information.) Thanks also to Joe-Bob Briggs for review copies of some videos. He's the smartest guy writing about movies. Get his zine, *We Are The Weird*, \$3 from, POB 2002, Dallas TX 75221

THE RULES:

1. **NO BAD REVIEWS:** We promote indie music, not cut it down. If we like it, we'll tell you. If we don't, we'll just describe it and let you decide. Your shit is a fly's dessert. There is criticism, but there will be no completely negative reviews. (This is only for music. Since we don't promote videos, we can rip them to shreds.)

2. **NO COMPARISONS:** If you compare one band to another you set up a standard. One band is the original, the other an imitation. A band compared can't stand on its own merits.

Some reviewers revel in comparisons to obscure bands. In other zines you'll get reviews like, "Well, they sound like a cross between *The Dangling Dingleberries* and *The Swinging Fem Deodorants*." That tells you nothing— except that the reviewer wants to impress you with his knowledge of obscure groups.

3. **REVIEW EVERY BAND ON COMPILATIONS:** People too often review compilations as if they

were one band. "Here's a theme and all the bands sound like this." Every band on a compilation deserves attention.

4. **NO MAJOR LABELS:** The majors have other outlets— from MTV to *Rolling Stone*. Indies don't have as many places to promote themselves. This is one of them.

OK buckaroos, enjoy the zine. Comments are welcome. (Subscriptions are not!) Send anything legal to: **NOTHING BUT RECORD REVIEWS** c/o Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012.

Thanks, Mykel Board

WHAT IS A MAJOR LABEL?

With subsidiaries, P&D deals and interlocking ownerships, it's getting as hard to determine a record's major label status as it is feminist folk singer's gender status. Here are the criteria.

If the recording has WARNER BROS, GEFEN, DGC, MERCURY, EMI, ATLANTIC, VIRGIN (owned by EMI), SONY, CBS, or A&M anywhere on it or the jacket— it's a major. Even if it says "distributed by" before the name. If I suspect major label ownership (eg the record comes with a presskit with Warners stamped all over it), I'll try to find out. If the label has the same address as the major, I'll consider it one. If it doesn't, then I break a piece of matzo. If the right half is larger than the left half, I review the record. If the left half is bigger, I assume it's a major. What better judge than God herself, right?

LABEL NAMES & ADDRESSES

7-10 Split Recs
c/o Bury Jenny
PO Box 142282
Austin TX 78714-2282

A-F Cassettes
1865 E. Broadway (116)
Tempe AZ 85282

Action Box Recs
PO Box 10423
Burbank CA 91510

Albertine Records
PO Box 154
Vauxhall NJ 07088

Alchemy
1-15-9-202 Nishi-
Shinsabashi Chuo-ku
Osaka 542 JAPAN

Alternative Tentacles
PO Box 419092
San Fran. CA 94141

Bakunin Tapes
c/o Jakob Nielsen
Reberbansgade 62 (11th)
Aalborg 9000
DENMARK

Satoru Aoki
2343-F Fussa, Fussa-shi
Tokyo 197 JAPAN

Black & Blue Records
Suite 152
400 D Putnam Pike
Smithfield RI 02917

Black Plastic Records
PO Box 480832
Denver CO 80248

Brick Row Music
PO Box 4110
Star City WV 26505

Cargo Records
3058 N. Clybourn
Chicago IL 60618

Caroline Records
114 West 26th St.
New York, NY 10001

Celluloid Records
180 Varick St.
New York NY 10014

Chant Down Babylon
c/o Jon Greenbaum
1-716-461-1071

City Records
c/o Balbo Fausto
C.P. Aperta 12075
Garesio (CN) ITALY

CMH Records
PO Box 39439
Los Angeles CA 90039

Convenience
PO Box 66461
AMF, O'Hare IL 60666

Dartnell
4660 Ravenswood Ave.
Chicago IL 60640

De Stijl Records
PO Box 170206
San Francisco CA
94117-0206

Dead Elvis Records
210 Durham Rd.
Newtown PA 18940

Dead Judy Records
7711 Lisa Ln.
N. Syracuse NY 13212

Depo-Provera
426 South Broadway
Green Bay, Wis. 54303

DiMuro Tapes
3359 Hollydale Dr.
Los Angeles CA
90039-2112

Dischord
3819 Beecher St. NW
Washington DC 20007

Discos Sanjuancito
80-50 Baxter Ave (125)
Elmhurst NY 11373

Dr. Strange
PO Box 7000-117
Alta Loma CA 91701

Emergency Broadcast
System
PO Box 11623
Eugene OR 97440

Empty Records
PO Box 12034
Seattle WA 98102

Epitaph Records
6201 Sunset Blvd (111)
Hollywood CA 90028

Falsified Records
PO Box 1010
Birmingham MI 48012

Fat Wreck Chords
PO Box 460144
San Francisco CA
94146

Fishfur Records
191 Baltic Street
Brooklyn NY 11201

Flipside Records
PO Box 60790
Pasadena CA 91116

Funky Mushroom
PO BOX 100270
Brooklyn NY 11210

Gasoline Boost
Pastoorbosstr. 66
Arnhem 6822 HZ
HOLLAND

Giant Records
345 North Maple Drive
Suite 205, Beverly Hills,
CA 90210-3855

HCR
Box 324-1
Hollister MO 65672

Hell Yeah
c/o Dionysus Records
PO Box 1975
Burbank CA 91507

Homestead
POB 800 Rockville Ctr
NY 11571-0800

Iloki
PO Box 49593
Los Angeles CA 90049

Joan Larmon
RD#1 Box 159
Jefferson, NY 12093.

Metal Future Records
13601 Ventura Blvd#326
Sherman Oaks CA
91423

Mint Records
699-810 West Broadway
Vancouver BC
V5Z 4C9 CANADA

Misanthop
20792 Colima
Huntington Beach CA
92605

Momento Trashicos
c/o Semaphore S.A.
c/de la Certa 53, Atico 7
Barcelona 08001
SPAIN

Mondo Records
c/o Jose Luis Ramos
c/Saavedra Fajardo 6, 4d
Madrid 28011 SPAIN

Moving Target/
Rot'en/Roll
Phone: 1-516-689-3857

Muworks Records
111 4th Avenue
Suite (5A).
New York NY 10003

Nemesis Records
c/o Cargo Records

New Alliance Records
PO Box 1389
Lawndale CA 90260

Noel
20 Exchequer Street
Dublin 2, IRELAND

Ominous Thud Records
c/o Wayside Music
PO Box 6517
Wheaton MD
20906-0517

One Hour Records
1215 Harney
Omaha NE 68102

(continued on the last page
of music reviews)

ATTACK OF THE KILLER BISEXUALS!

Last issue I promised a continuation of the Board-Ebert discussions. But, it appears both of us lost interest. With the new compuserve format, I can still leave e-mail messages for Roger, but now I'd have to pay extra to get answers..

In the meantime, I've been having a pretty active exchange on the Bisexual network. Where you'd expect a group of pretty open-minded folks, you've got the most closed minded intolerant group of folks I've ever met! (And I've snuck into Klan meetings!) So, instead of the Ebert e-mail, I thought I'd provide you with some of the letters from the BISEXUAL NETWORK.

If you're interested in joining the network yourself, and you have access to INTERNET or BITNET. Just send a message that says: SUBSCRIBE BISEXU-L "your name". Send this to:

listserv@brownvm.brown.edu.

Let me know what you think via my own internet address:

MQB8130@ACFCLUSTER.NYU.EDU.

-Mykel

[The whole thing started when I proposed that bi-sexuals were superior to monosexuals because two is better than one. I also proposed that bisexuals were NOT a minority like Negroes or Jews, but actually everyone was a bisexual. Then came the reaction.]

Letter 1

Subject: Please unsubscribe me!
8-DEC-1992

I am new to this distribution list. After receiving approximately one week of postings from this list, I am requesting to be removed.

The reason for my request is due to the postings from this person named Mykel. I believe that everyone is entitled to their opinion. However, the crap he writes is so vile and hateful towards women and minorities I cannot stay on this list. I am also amazed that more people are not appalled with what he writes.

-Elisabeth Mosler

Letter 2

Subject: I agree
8-DEC-1992

Like Ms. Mosler, I too found myself quite disgusted with the postings by Mykel. I first read them as infantile ramblings intended to shock, but later I began to feel that these bigoted utterings represented M's real feelings. While I am opposed to censoring opinions, I really feel that his postings make no contribution and are largely disruptive, as well as offensive to some on the network. I would, therefore, strongly recommend that he be dropped from the list.

Letter 3

10 Dec 1992

Mykel fails to appreciate the greater significance of his effects and dares parade what he assumes to be his social qualifications....He is not funny. He needs to be put down....

- Anna and her first impressions

Letter 4

12-DEC-1992

Subject: Your postings:

I've been trying for the last month or so to figure out what you've been getting out of your interactions online with various members of the bisexual list. You've managed to variously pester, anger, exhaust, frighten, threaten, and generally discomfort and discourage large numbers of list members, many of whom feel safe discussing their bisexuality in no place other than on this list. Other members of the list see you as less of an irritation than as a bother. Is that what you've been trying to accomplish?

Are you really interested in the kind of discussions that take place on bisexu-l? Or is it simply a place for you to see how many people you can piss off?

We've had lots of disagreements on this list before; we will continue to have many more. The question facing me, at the moment, is whether you will continue to be part of those discussions and disagreements.

I *could* just remove you from the list, and block your making any further postings to the list. I'm

interested, however, in what you think you may be contributing to the list and/or getting out of it; I'd like to hear your rationale for subscribing.

Bisexu-l was set up to be a supportive atmosphere; I'd prefer to keep it that way. If you're interested in staying on the list, please talk to me about the postings you've made since you signed onto the list.

Elaine Brennan

ListOwner, Bisexu-l

[Eventually the list owner decides to let me stay. Some members of the list quit in protest. Some months later, a related topic appears. This one on language use and whether you should change the way you speak because a group declares a word "offensive." I answer the same question they way I had previously]

Letter 5

22-FEB-1993

Subj: It's the amazing Mykel-matic

That's right-

It slices, it dices.

It chops and chops and still, like a blunt arrow aimed at the side of a barn, misses EVERY time.

Are you lonely at home without the helpful words of Mykel Board to keep you from dealing with things in an intelligent and reasonable fashion? Is your life plagued by too much fact with an absence of sheer idiocy? Do you feel that you are missing your daily quota of drivel? Well put away that Rush Limbaugh tape. Turn off the Republican channel. Throw out your Andy Rooney books. Because the new Mykel-Matic will replace them all. And with it's lifetime guarantee, it will spew the same old tired lines no matter WHAT the issue and no matter HOW many times you've heard it before. Not available in stores. All major credit cards accepted.

-Julie

Letter 6

22-FEB-1993

Mykel,

Using the language you want is lazy, self-centered, and full of macho bullshit. You use the dictionary to hide behind, as well as a skewed perception of etymology. You don't an-

swer the perception that the word "he" when used to generically describe anyone and everyone makes women invisible. You don't answer the fact that language changes as consciousness changes. There WAS a time when HE was perfectly acceptable as a default pronoun. That acceptance no longer exists, except among lazy, selfish idiots who refuse to take responsibility for their language. In fact, you turn aside assertions of your laziness and self-centeredness by claiming that others are totalitarian.

You know, this whole flame-war started because some asshole (Mihkel) decided that the apology that the offending party made was wrong. Then people like you, Mykel, joined in with your 'I'm more macho than you' shit and just fanned the flames. We've been through this argument three times before, and the last two times resulted in people being so offended that they left the list after refusing to own up to the responsibility they had for their own words (Tripod and E). Now the fuel is being jetted onto this fire by people totally disassociated from the actual "offending" parties, and, in fact, someone who did NOTHING wrong has left because he feels he caused it. This really sucks.

Mykel and Mihkel, please either shut the macho bullshit down when you are here, or leave this list. Follow the examples of your betters ("E" and Tripod) and get out while the getting is good. I say again, you are not only not impressing us adults, but you are making the whole sandbox into a litterbox with your putrid droppings. We don't need this, and if it takes the desperate measure of creating a whole 'nother bi-list called bi-no-mykel-l, I'm willing to do it (even unto writing the software myself if the various listserv people won't let such a thing exist).

Dafydd, really tired of facing this crap, and amazed that women (whom I assume must get this tons worse than I do) are able to function some times. Talk about non-testicular courage.....

Letter 7

22-FEB-1993

Subj: Mykel ("I occasionally offend")

Board

Mykel says:

>I'm not being sarcastic when I say that I regret my decision has caused

you to choose not to be my friend. MOST (all?) of my friends don't agree with me on many things. I occasionally offend them.

-Mykel

I say,

Occasionally?? From what I can see you *regularly* offend people, Mykel. And it's not because you have a tendency to play the role of the maverick, it's because of the overwhelming arrogance with which you lay out your views. You obviously think that you were put on the planet to enlighten everyone else and you don't care whose sensibilities get stepped on as you deal with this burden.

Personally, I can put up with crap like this. As an academic I deal with pathological narcissists like you every day. But I'm discouraged by the negative effects your inflammatory posts are having on some of the people I depend on around here for good conversation. Look ... as a personal favor ... either strive for a more civil, empathetic form of discourse or go find another arena in which to feed your ego.

-Hazel

[Finally, I get a letter of support. But the guy is sick and too intimidated by the other list members to send it to the entire list. He privately e-mails me the following:]

Letter 8

Subj: you're right

Mykel,

I know it is kind of self-pity to pull out with all the shit going on in the list, but its getting a little too much to take between the personal attacks and the male bashing going on. I originally wanted to join because I have no outlet for my bisexuality at Ferris. This is, by far, one of the most racist, homophobic colleges in the mid-west. It not at all uncommon for someone to be hospitalized for being bashed. Even the Assoc. of Gays & Lesb. has to meet in secret to avoid being killed (in a literal sense.) There has been shootings in the dorms, gas bombs, riots (put simply, not a happy place to be.) Therefore, I'm as closeted as they get.

As far as the list is concerned, I hoped it would be a place where I could talk to people that understand what being bi is like. Most of what's going on now is just more bashing.

Most of the women on the list, at least recently, have been rabid- feminist- satan-spawned-no sense of humor-bitch and are very proud of it. Speaking as a former satanist, even we weren't that bad.

I've got to cut this short (I got salmonella or that stuff you get from MORONS in the cafeteria that CAN'T COOK CHICKEN) and I'm trying to write this in between dry-heaves

I probably will come back, seeing you're always right anyway. How soon depends on how much bacteria got into my system. I just got done getting my stomach pumped to get what was left out. Nothing beats deep-throating a three foot tube (I'm sure it would impress some of the people on the list.

Till the puking's over-
thanks -BRAD

[As of now, I'm still on the list. Things have calmed down a bit. At one point I was accused of mellowing. I don't know. Maybe they're just getting use to me. Time to find a new list to bother. Maybe the anarchists. They're probably an intolerant bunch.]



[Here are two more electronic letters. They didn't come from bi-net, but I liked them so I'm reproducing them here. The first is in response to a column I wrote about the pansification of the American mail. The second came from somebody who walked down the street where I live.]

From:IN%"GLASBER@ucs.indiana.edu"
u" 14-DEC-1992 11:48:47.12
Subj:YOUR ENDLESS REACTION-
ARY BLATHER

Mykel, Mykel, could you possibly get ever laid enough to make up for your endless immemorial feeling of just not getting enough? Would it be possible for you to shove that thing of your in enough tight dark places, to be held, caressed or pummeled by enough hairy paws or manicured nails to assuage your fear that no one loves you enough? Must we suffer through your endless and occasionally clever (loved "Political correctum" - hope it's yours) pseudo-political sex fantasies, all because the girls in your aerobics class for some strange reason are slow to recognize the only last man with intact testicles in all of New Yawk! Did it occur to you that perhaps they don't care about your hairy balls, your sweet doe eyes or your sex-inflamed mind. Scarier than the knife, huh?

Why is it that you spend almost all your air time bitching and moaning, righteously yelping about girls girls girls? I never hear you complain about the big white boys. Too boring, not sexy enough, not familiar enough? You and your little buddy Camille have together rediscovered the wheel of gender oppression. Only you've realized that you too can have your minutes of notoriety by attacking women. You set up a straw woman, that famous chick who goes ballistic if you send her a dozen roses.

You know this woman. The one who if you hold open the door she don't smile, she don't appreciate good old New York human-kindness, she don't even look like the possibility of a good time. The bitch! Yeah, yeah, I'm really trembling for the future of civilization as we know it now that a

tiny percentage of male and female humanity have decided to examine the unspoken rules whereby somebody (usually female) gets "laid" by somebody (usually male).

I weep, true dark tears that course down my dusky neck and bosom, staining salt-staining my leather bodice for those lost days of true men and the true women who loved them and appreciated their disinterested human kindness in the matter of public doorways . . . and more private interludes . . .

Why don't you speak of real issues. Do you know why you can't get laid today any more than you were able to get laid yesterday? Because women are changing, but their change is not in order to have sex more frequently and with more partners. It's not that they don't care. I think about sex plenty. I rub the thing all the time. I brew incorrect fantasies. My eye balls rove. But mostly I keep it to myself. I don't strut it down the street and push it on every person I meet who I think might be smaller or weaker or less aware than I am. I just shut up about it and then I go on to other things.

Sex is ok, but it is not a common coin to palm on every person I meet. You know, sometimes I just don't care. I get more interested in why people (like me at this moment) blather on, on screens they cannot edit, about the ways things are that they can only change in tiny and impermanent ways. I'm more interested on why you always target for your righteous snorting those who are struggling to change some of the corroded dead ways of this world.

You want a better revolution, the one where they dance in the street to punk rock and hand free pussy all around? You want to be one of these endlessly desired pussies too? Try it. Try spending one fucking day as the object of all these polite, wonderful, correct, obscene or macho samo-thing assholes in this world and you might actually find yourself developing new ideas about freedom, sexuality, imagination and just plain living. Try it.

Try popping your head out of your hair-fringed sphincter, smell the light of a new day. Leave the girls alone. Stop asking them to make you happy, make you feel loved, useful or even alive. You want free, endless sex? You know where to go, but it ended rather badly for others, you're too smart for that, anyway. Too deep and needy. You really want more than sex from women. You want your life from them. Their attention, their admiration and their love. You are nothing without women, good or bad. That's why you're obsessed with their new found persnickety ways. You think they're being babies (or vindictive monsters) about "date rape." Maybe they just want to accept an invitation to the movies without wondering how to fend off the move after the movies. Maybe they want some time and to make their own time.

Maybe one day more and more of these women will realize that they don't need such ambiguous companionship. You laugh about a world in which horny women (your dick-head friend Greta) end up locked up with the very men they've emasculated. You laugh, won't that just serve her right. No more nookie. She broke her little boy-toy. Again, I weep for civilization.

I laugh at the concept of emasculation which never occurs to the women who supposedly cause it and conspire it, but is the constant fear of men. Since you think so much of your dicks the immediate thought in a sick and perverted philosophy is that someone (big bad mommy who won't let you wangle it at her) is gonna take this most precious thing from you. Hold on to it for dear life. Convince everyone in the world to get up in arms over the ever-incipient threat to your genital constructions. but the truth is astounding. **WE DON'T CARE ABOUT YOUR BALLS.** We really really don't care that you feel that your losing your balls. Don't get us to try to care either. Just be quiet in your little lair. Clutch them tightly to your crouched belly. Hope a little tail come through every now and then to let you know you're still alive.

Hope for the love of a good women to redeem you some day. Oh . . . but I forgot. There are no good women anymore. hey don't even know enough to appreciate the one man left on earth with an intact pair of testicles, Mykel, he's a guy, Board. The stuff of pulp sci fi. Amazons triumphant, they hunger for the last real man left on earth. That's Amazons, above.

Well, my typing has degenerated. I certainly hope that I've shown you that your ideas can be rebutted by other than a knee-jerk "Pc" e-mail male freak. Expand your circle beyond the circumference of your weenie-compass. If you look at real life, you're outrage will actually expand.

Oh - and don't forget to grovel. An age-old ploy for the getting of PUSSY. - your favorite pussy-cat, love, Elena.

08/25/92 23:05:49

From: BILLY WILDER

Actually, I'm glad you sent me this message today, because I was thinking about you. I don't know if what I'm about to do is such a great idea, but I

can't help myself....

I was strolling pleasantly down Bleecker Street today, just east of Broadway, and I came upon a piece of graffiti that kind of alarmed me. It was a threatening thing - about you. It said "N.Y.S.C.U.M. rocks!!! Kill Mykel Board." Is this a joke? What's NY SCUM and why do they want to promote your assassination?

I've been thinking long and hard about whether or not to tell you this. Frankly, I've gotten hate mail from people, and I really hate it, and generally I'd rather not know that there are people who for whatever reason have decided to hate my guts. They're just, for lack of a better description, New York scum - totally harmless.

On the other hand, if this turns out to be a serious threat to you, you ought to be told about it. So, I'm telling you about it. I'd really appreciate it if you could answer this message. I don't even know you, but I have to say this worries me. I have always enjoyed antagonizing people, but I truly hate threats. -Billy



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VIDEO REVIEWS:

I've been lucky. I live right down the street from Kim's Video, a great rental shop. I also belong to Joe Bob Briggs' Marshal Arts panel of experts. Joe Bob, America's drive-in movie expert, does a zine called *We Are The Weird* (PO Box 2002, Dallas TX 75221). In order to get a better feel for movies, he farms out his promo copies so that each goes to a bunch of different people. Some of these movies I'd have never been able to see if it weren't for Joe Bob. Thanks JB

KUNG FU & SAMURAI MOVIES:

This is one my favorite genres I mainly like Oriental movies in this genre. But there are a few American ones that pass mustard gas. Here're the good ones— and some others.

ARMOR OF GOD 1976(?)

Is this the greatest action movie ever made? Could be! But you won't see it win any awards, or even get a page in Leonard Maltin. It's Chinese, with Kung Fu. They don't rate.

See *this movie!* It stars and is directed by the great Jackie Chan. Unlike Bruce Lee, this guy is funny. The snappy dialogue, and slapstick bedroom farce scenes are perfect complements to the fighting and chasing. As a matter of fact, this movie might have the best car/cycle chase scene ever— with minimal effects and budget. I won't bother with the plot. (They didn't either.) Suffice it to say there's a bunch of monks, a kidnapped girl, a Western girl and lots of fighting— including food, dishes and Amazon monkettes.

If you thought you enjoy kung fu movies only for their camp value, because they're "so bad they're good," see this movie. You'll want to be Chinese! Oh yeah, almost forgot. In

a brilliant move, as far as I know unique in cinema, the credits are shown over blooper outtakes from the movie itself— a Jackie Chan signature.

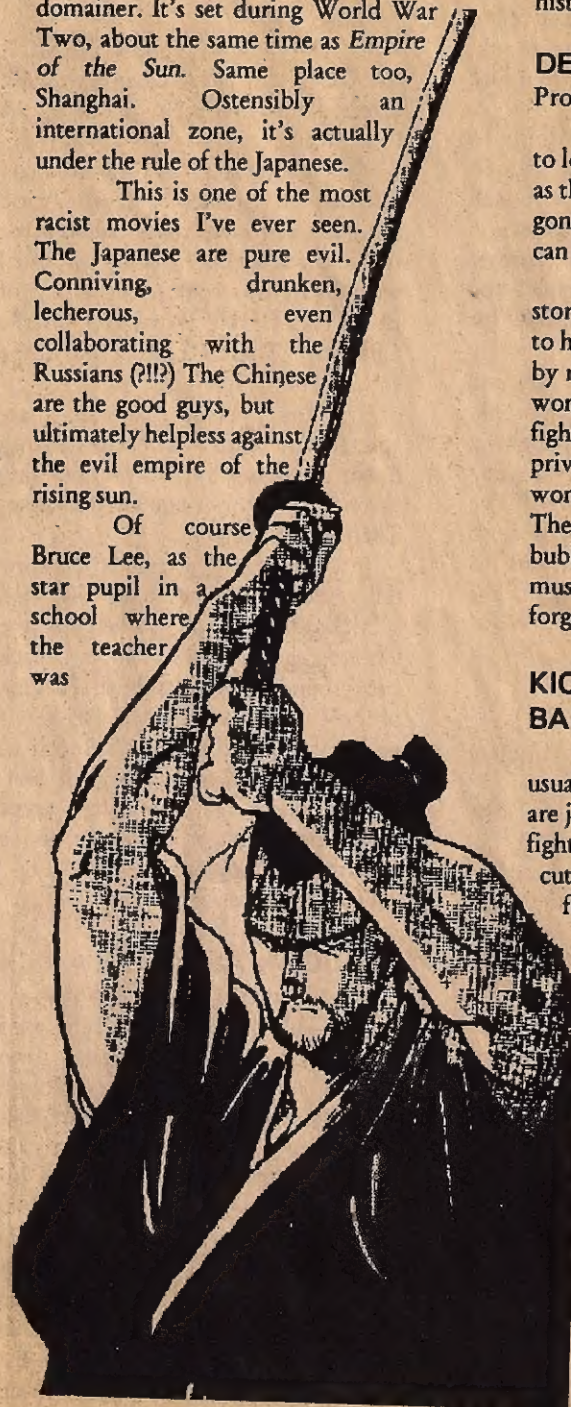
CHINESE CONNECTION

Silver Screen Video

Bruce Lee stars in this public domainer. It's set during World War Two, about the same time as *Empire of the Sun*. Same place too, Shanghai. Ostensibly an international zone, it's actually under the rule of the Japanese.

This is one of the most racist movies I've ever seen. The Japanese are pure evil. Conniving, drunken, lecherous, even collaborating with the Russians (!!!) The Chinese are the good guys, but ultimately helpless against the evil empire of the rising sun.

Of course Bruce Lee, as the star pupil in a school where the teacher was



poisoned by the Japanese, never loses

a fight. BUT his wild avenging ways cause lots of trouble for his school. Eventually the competing, Japanese owned, karate school decides the best way to deal with Lee's school is to kill everybody.

The movie is only ok for Kung Fu action, but as a social statement and historical document of hate— it's tops.

DEADLY AMAZONS

— Amazon Productions 1991

Four stories in one. Ugh! I like to look at girls with muscles as much as the next guy, but if the movie is gonna be so low budget, at least they can bare more than their biceps.

Shot directly on video, it's the story of a baby sitter Amazon called in to handle two JDs. She entertains them by reading them comics about tough women. One about an oriental fighting the KGB, another about a private detectress, and another about a woman raised in the jungle by tigers. There's a non-graphic castration, a few bubbling sound effects, lots of girl muscle, tons of bad acting, and.... I forget.

KICKBOXER 2: THE ROAD BACK

— HBO Video 4/91

I like Kung Fu movies, but usually not American ones. They often are just war movies in disguise. The fight scenes are created through camera cuts rather than actual choreographed fights. There are too many

explosions and not enough blood. This one is different. Sasha Mitchell, the kickboxer is good looking— slightly effeminate actually. He's a sympathetic character with tattoos, but without an attitude. He gets a lot of shit thrown at him and through a series of improbably revenge seeking actions, fights a "Thai" kickboxer. They fight to avenge— among other things, Sasha's brother's death.

There's blood galore. They fight with their hands taped, dipped in glue, then broken glass. The bad Thais (played by

Japanese) are really evil and the boxing promoter is Peter Boyle (Young Frankenstein, Joe). This is a hot one.

KING OF THE KICKBOXERS II

A young American loses a kickboxing fight to a guy with a ponytail. In the process, his pants fall down. Unable to put up with the humiliation, the American goes off to China to become a fighting monk. After a bit of effort he's allowed into the Shaolin temple.

He doesn't take too kindly to the discipline at first. He gets in trouble, including of leading a bunch of monks in a jailhouse-rock/ every-other - army - jail - discipline movie you've ever seen. (He gets all the monks singing *Summertime Blues*, for example. Pretty creative, huh?)

After a number of trials and initiations, he finally becomes a monk.

In a contest in Shanghai... here's the kicker... the ponytail guy returns. (What a surprise???) The young American isn't supposed to box, but the ponytail guy defeats his best friend (and hurts him), so the young guy fights- and wins. Wow! Yeech!

NINJA WARRIORS

-International Video Entertainment (1986)

This one verges on the so-bad-its-good. It's obviously a 70s film (bellbottoms and "those kind" of haircuts). The sound is overdubbed- even though the original was in English. The syncing is so bad it makes the Chinese ones look professional! There is a sex woman added in front to introduce the movie. She shows cleavage and gives some hints of things to come. She appears again after the film to tell you about the next in the series.

The movie itself is so cheesy you'll laugh. The police chief's office is a window and a desk with Reagan's picture on it. There is a time bomb that's a travel alarm clock. My favorite line *All unauthorized persons will not be allowed in the house, except on official business.*

Plot? Forget it! There are some stolen secret papers and lots of ninjas, that's it. The fight choreography is sometimes decent and the final sword play is nice. But make sure you're *really* high when you see this one.

POLICE STORY: -Rainbow Audio & Video 1987

Not quite as good as **ARMOR OF GOD**, this Jackie Chan written & directed movie rates only an 11 on a 1 to ten scale.

It's the story of Chan as a cop assigned to protect a female mob witness. It's never clear whether or not she's a double agent. As usual with Chan, this combines the best of Bruce Lee, Harold Lloyd and Charlie Chaplin. There's even a pie (cake actually) in the face!

The chase scenes are spectacular, with an entire shanty down ripped up by two cars bursting through the houses one after another. Then there's the bus....

There are a couple of slow talky parts though and the bad subtitles don't help. (When are the Chinese gonna learn about black backgrounds on their subtitles?) One of those parts is a courtroom scene. If you make the effort, you'll find it to be funnier than a Benny Hill skit. Jackie plays a damaging taped "confession", but it turns out to be something with much more...er... penetrating meaning.)

SHOGUN ASSASSIN - MCA Home Video 1981

This was edited from two Japanese movies and dubbed into English. The dubbing is lousy. Everything else is **WOW!** I heard that Roger Corman had something to do with this movie. but I don't see his name anywhere. In any case, there're more buckets of blood here than in any Corman movie.

Part of the "Lone Wolf and Cub" series, this movie is edited together from two of the sequels. It's the story of the former head decapitator for the Shogun. The big

Shogun figures the guy's too good with a sword and sends his Ninja to get him. The guy defeats them all, goes a bit crazy and takes his son (about three years old) wandering around the country.

He gets odd jobs here and there, working as a paid assassin. In the meantime, the Shogun has his nasty ninjas trying to get him at every turn. It's a blood ballet with no wimpy dripping, but hardcore torrents at every move. Yowsah!

OTHER VIDS:

ANGUISH - Key Video 1986

When are they gonna learn. You can't sell caviar if you package it in a Spam can. If I hadn't read about this in some zine or other, I would've past it by. It looks stupid and boring from the goreless picture on the box. It's not.

Taking the movie-in-a-movie plot and twisting the shit out of it, Spanish director Luna, has made a truly creepy masterpiece. Since so much action takes place in a theater, it would of course be best to see it in one. Next best is on video- alone. The main badguy is an eyeball collector with the creepiest mom this side of Norman Bates. Mom controls him, and a good portion of the audience watching the two of them- as they too are characters in a movie. I won't tell you too much more. It's worth



searching for. Try to get it at an underground place, because I could see the mainstreamers cutting it a bit. No sex, but plenty of creeps!

BORN INNOCENT -- Star Classics Videos 1989

A reform school movie-- in an all-girl reform school, starring Linda Blair! How could it be bad? Easy!

First, this was a made-for-TV movie so the keepers of the school weren't allowed to be 100% evil. They ranged from "mixed" to "well-meaning." There was only one lesbian. The shower scenes were shot from the back or the neck up. How's that for boooo-ring!

When the movie was shown on TV, there was some controversy about the long rape scene in the shower. Not that they showed penetration, but they did make it look like it hurt. Eight minutes of that scene were cut from this tape! The best scene! You get the attack, the fake shove in. A reaction shot. Fade out. PU!

The only slightly redeeming part is the riot where the headmistress gets done in because she allowed somebody's baby to die. For Blair completists only. All others rent *Caged Heat*!

THE BRAIN -- IVE Home Video 1988

I rented this one because it has the late great David Gayl. (He's the professor in *The Reanimator*. He died, in real life, last year. He hasn't made a movie since.) Here, he plays an evil doctor who's really an alien. He doesn't have nearly a big enough part in this movie, although he does (surprise) loose his head.

The movie is OK. Cheap effects and bad acting on the part of some supposed to be high school students knock it down a few notches. It's pretty well written and there's great horror/ social commentary, somewhere along the lines of *Day of The Dead*, but not as good.

There's an alien brain that wants to control people through a TV

program. People get their information from the program and don't believe anything unless they see it on TV. Maybe this is based on a true story.

THE KILLER INSIDE ME 1976

I saw this one on TV. I don't know how bad they mangled it for general audiences. Still, they couldn't have done a worse job on it than the movie did on the original Jim Thompson book.

In the book, the cop is an evil psychotic. He pretends to be a dumb bumbling geek, while inside he's a clever killer. Stacey Keach and this filmmaker, make the cop sympathetic. they delve into his psyche, blaming the parents (who else) for his psychosis.

There are too few murders, and they're too clean. (This guy has developed the one punch kill.) Keach's hairlip is a nice touch, but the movie sucks.

LA FEMME NIKITA -- VidMark Ent. 1991

It's a fun-French film with an ending I didn't get at all. The plot: a junkie gets busted during a shootout. She tries to kill herself but is saved by the French government in exchange for being a secret agent/assassin. She rebels at first, but latter succumbs.

She falls in love, but has to keep her secret identity from her lover. Some nice violence and a very pretty Nikita. I got an R-rated version that looks pretty PG (and cut up!) Check around for an un-rated version. Even cut

up, the movie's not bad as a thriller, but I think something's missing.

[Note:: late word is that this movie has been re-made by an American director with some Fonda or other in the title slot. Don't bother with it. No American could be as sexy as this girl!

MONSTER DEMOLISHER 40s(?)

This is a Mexican rip-off of *Dracula* and must've been done relatively soon after the Tod Browning version. It's hilariously low budget, with an organist providing spooky music for all the high tension events-- like the professor lighting his pipe.

Generally incoherent, with enough loose ends to strangle itself, it's almost Ed Wood. The vampire is Nostradamus. The professor is head of the anti-superstition committee, but has to resign his office because of the vampire. There's a murderer, a couple of students, two bats, lots of badly dubbed talk and hilarious spooky music.

NO LONGER A FANzine #3

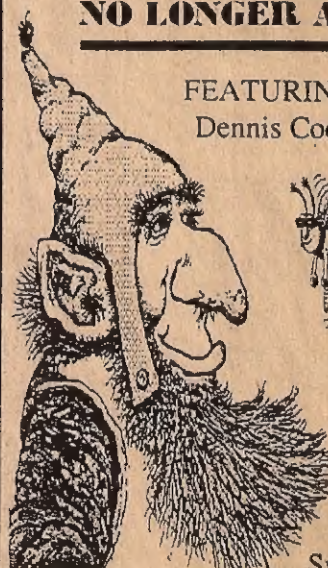
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You also get a couple of horse and carriages and an ending that looks like they ran out of the little bit of money they started with! I expect this was dubbed for late-night fifties/sixties TV. The voices sound familiar. It's an obscure classic of badness, that's for sure. See this one with a crowd of drunks.

NEKROMANTIC 2 - Film Threat Video 1992

I shudda known better than to trust a review in a magazine that also distributes the movie. Peeeee! Yuuuu!

This movie starts with a recap of Nekro 1's hero killing himself and spewing his semen at the same time. (Like the hero, the movie shoots its load way too early.) The scene shifts where his former girlfriend digs up his corpse, takes it home and fucks it. The corpse looks like a mannequin covered with super stuff. It's so unrealistic, you want to send the director to medical school.

On top of that, you've supposedly got an old corpse with blood that's still wet, buried in it's bloody clothes, fly still open, and lots of other equally plausible inconsistencies. Not only do you have to suspend your sense of reality, but you have to suspend your mind. (My favorite piece of idiocy is when the heroine puts on rubber gloves, gets a saw, and then runs her finger over the blade to test the sharpness-- with her rubber gloves on.)

The hero is a guy who dubs the moans onto porno film soundtracks. Good idea, but still boring. He meets Ms. Nekromantic and they have the most boring affair this side of Love

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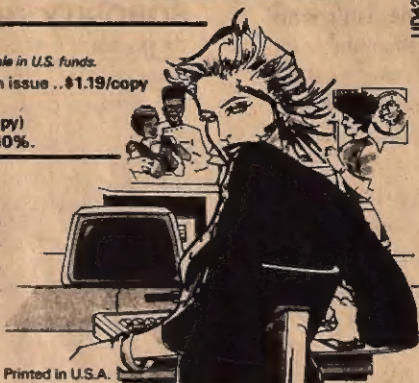
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Story. If you like looking at ferris wheel rides, walks in the park and pigeon feeding, you'll love this.

In the middle of it all, the director sticks in some public domain footage of a seal being skinned and wants us to think "Ewe how gross!" Mondo me please! The ending is ok, but not worth what you have to sit through to get to it.

NEW JACK CITY - Warner 1991

Take a sixties-seventies blaxploitation film. (*Black Gestapo*, for example.) Add a big dose of *Reefer Madness*, throw in some rap music, Toss around lots of explosives and you've got this.

In one way this movie may make you angry. It uses every drug cliché in or out of the book. Crazy killers, mafioso community projects, super gang wars, the shakes, little kids. Yeah, it's a lame propaganda movie, but if you look at it like a comedy, it's hilarious.

The good rebel cop (Ice T) goes after the bad black mafioso head who, it turned out, killed his mother. (While on drugs, of course.) This is light, action fare with occasionally snappy dialog, and hilarious pretenses at morality. Another one to watch stoned.

PREY OF THE CHAMELEON

~ Prism Pictures 1991

I can't remember when I've seen a (non-porno) movie where every one of the lead characters was this good looking! You probably never heard of Daphne Zuniga, James Wilder and Alexandra Paul, but they are erectile! Not only that, but they can act (not great, but believably).

The movie's about a female serial killer who takes on the identity of the people (mostly women) she kills.

She falls in love with this guy. The guy is an on-again off-again boyfriend of the female deputy sheriff. It sounds more complicated than it is. No plot twists here, but that girl... when she becomes those other people, it's amazing. The make-up and acting, on her part, are spectacular. The movie isn't particularly bloody with almost no special effects. Still, it's well-written and photographed, and makes up in tension what it lacks in blood. Oh yeah, the hero looks like Elvis, the dead one.

SCARFACE - MCA 1932

This is the original. It sure proves that Al Pachino is no Paul Muni. While not as bloody as the later version, this one sports a high body count and an incredible acting job by P.M. Is he the greatest American film actor? Check out "I was a Fugitive from a Chain Gang," and then decide.

The story is loosely based on Al Capone, but it ends in a different way. The dialog is a bit stilted by modern standards, but the film is ace. As an added bonus, you get Boris Korloff as a rival gangster. No, he

doesn't speak with an Italian accent.

SECRET AGENT - Goodtime Home Video 1936

A great Hitchcock film with lots of comedy, and tons of surprises—even if it IS easy to figure out who done it from pretty early on.

The key to this one, isn't who done it. It's what's gonna happen next. There're lots of things that become Hitchcock trademarks in later films. But you just don't expect 'em here. Plus you got John Gielgud, Peter Lorre, and father knows best!!

There are two spectacular scenes—one in a bombarded train and the other in a chocolate factory—and it ain't Willie Wonka!

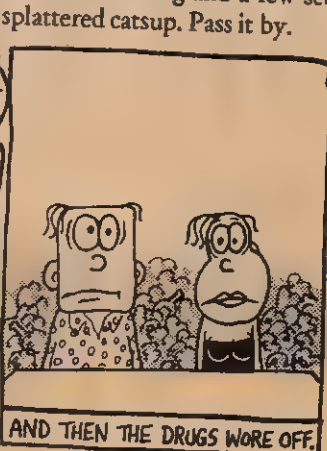
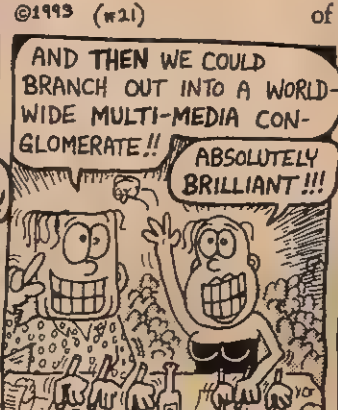
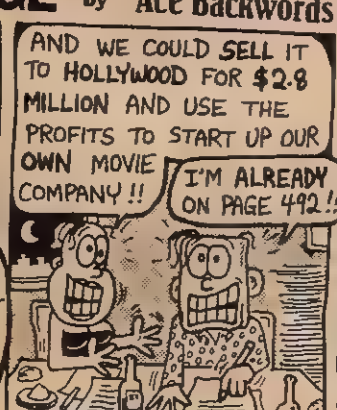
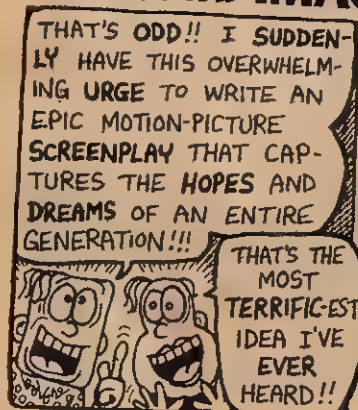
SLACKER- Orion Home Video 1992

I don't know why this was rated R, there's no t&a and no blood. It's good anyway!

It's an inventive movie that portrays characters, rather than plot. There are no stars. The camera follows people for awhile then switches to other people. They're all weird—and they all slack off from corporate, job-hungry, materially ambitious ethics.

There's the guy in a band "the Ultimate Losers" who tries seduction via "I'll put you on the guest list." A girl (Theresa, formerly of THE BUTTHOLE SURFERS) tries to sell Madonna's pap smear. An older guy reminisces about fighting in the Spanish Civil War. He was never there. A guy with a TV strapped to his back tells of his greatest accomplishment: keeping a TV going for four continuous years.

TWISTED IMAGE by Ace Backwards ©1993 (#21)



It's a collection of weirdos who are interesting because of their weirdness. Their weirdness, however, is calculated to keep them from really DOING anything. Set in Austin, Texas, perhaps the most amazing thing about the movie is that it's believable.

SORORITY BABES IN THE SLIMEBALL BOWL-O-RAMA

-Urban Classics 1988

This ultra low budget one starts out slow, with some cheesecake. A couple dumb guys watch a sorority initiation paddling. Then it gets good.

The guys get caught watching. As punishment, they've got to join the initiates and break into a bowling alley to steal a trophy. The trophy contains an Imp, however, that likes to turn other folks into murderers.

What makes this movie good is not the so-so effects, but the snappy dialog. The gang meets up with a female robber in the bowling alley. When one of the guys sees her crowbaring the cash register he asks "Do you come here often?" Later, the fem-hero asks the nervous kid for a weapon. All he can find is a broom. "What am I supposed to do? Clean it to death?" (It works better if you're watching it.)

One truly great moment in horror/horror comedy history takes place when the guy escapes from the bowling alley and jumps into a car.

A: He has the keys to the car. (He didn't leave them in the bowling alley or give them to a dead friend.)

B: The car starts right up. First turn of the key, bang, it works. No stalling, grinding, dead battery, tire stuck, nothing. Just starts right up!

Tell me another horror movie where that happens!!

STARSHIP INVASIONS 1977

I saw this one on late night TV. This lowest budget space film, has Christopher Lee dressed in black pajamas over a tiara as the bad alien, sending a death ray to earth. The death ray makes people loony. They run in front of cars and kill themselves. Robert Vaughn is the astronomer/UFO buff who gets sucked up by good aliens so they can use his brain to help pilot their spaceship.

The flying saucers look like pot lids and the special effects are scratched right into the film. Some of the aliens have lightbulb heads, but they didn't have enough make-up to go around. They never use their lips to talk, so sound-syncing isn't much of a problem. The sets make Star Trek look real. Yep, it's so bad it's hilarious, but you got to be high first. The actors must've been.

THREE ON A MEATHOOK - Video Treasure 1973,

What a stinker! You'd think I'd've learned my lesson by now! Never rent because you like the name or the box. This one even printed "Not Rated" on the box. I guess that's 'cause the MPA doesn't have a PU rating.

It verges on so-bad-it's-good. At times it goes over that line. Like when the soon to be burger-ified girl says, "Life is short, you've got to live it to it's fullest." But forget about gore—and the meathooks last all of a second and a half. It's a no-budget production with lots of talking and a few seconds of splattered catsup. Pass it by.

TRUCK STOP WOMEN-

Vestron 1974

This mom, her daughter and a group of girls runs a truck hijack and prostitution ring from a truckstop on a Western interstate. Business is good. So good that the Eastern Mob, wants to move in. The daughter takes up with one of the mobsters....plot smot.

This movie's got **THE GOOD STUFF**. Naked girls, truck chases, country music, a little blood, and a bunch of tough girls. It's a seventies style sleaze fest that's more fun than a farting contest. All the bad guys die.

TWITCH OF THE DEATH NERVE - MPI VIDEO 1985(?)

By Spanish director Mario Bava, this is another classic in atmosphere and suspense. Though there is a little lull right after the beginning- and the plot is as confusing as a computer manual- this is a classic.

There's gore, but not as much as in some movies. The key is in the set-ups and the way that characters are developed- then undeveloped right in front of you. Just as you think you know who did it, you find out you're wrong. The dubbing is a bit distracting here and it's unfortunate that the men have such similar haircuts and facial structures. It makes it hard to tell 'em apart. But all-in-all, this is a *should get*. It's even environmentally incorrect- or is it?

THE UNINVITED - MCA 1944

You've heard the song "Stella By Starlight." Your grandparents could probably hum it. This is where it's from. Stella is a girl who's mom died in a cliff accident. She's obsessed by mom's ghost.

Ray Millan and Ruth Hussey buy the haunted house where mom used to live. Stella connives her way into the house. But for some reason, the house doesn't like her very much.

I don't want to give away the ending, though you'll figure it out early enough. The sets are nice and there're some spooky moments, considering the lack of special effects of the day. It's nice bedtime/late TV fare, but don't rent it.

VENGEANCE OF THE SPACE PIRATE - Just for Kids 1980 orig (English vers 1987)

This is an English version of the *Origin of Captain Harlock*. The first in the long-running Japanese *Captain Harlock* series. The translators have kept close to the original, giving incredible insight into modern(?) Japanese thought.

The basic plot is that earth has been taken over by aliens. A few humans struggle to survive. There're also a few rebels. Captain Harlock returns from exile and the rebels rally around him. He's exiled again and fights a final duel with the head of the occupation forces. It's not the general plot that's so special, it's the details:

First, the ancestors of Captain Harlock and his sidekick fought during WWII. (The sidekick is Japanese, Harlock is of unknown nationality.) Harlock's ancestor piloted a German Luftwaffe plane. His sidekick was a Japanese exchange student in Germany. Neither liked the war. They saved each other's life, when they were caught in the crossfire.

The title song of the movie is "The Sun Will Rise Again." There's a radio station with a female broadcaster urging folks on to victory. (For readers too young to remember, look up "Tokyo Rose" in your encyclopedias.) The aliens are referred to as "the occupation forces." The defeated people struggle to regain their power.

There's a scene where many people commit suicide in order to save a ship. Harlock says, "years ago, there were many men like that on earth."

Although Harlock becomes a "pirate," with a skull and crossbones flag flying from his spaceship- he's actually a metaphor for something closer to home.

WARLOCK - Vidmark 1990

This is a low-budget horror movie with awful make-up, mediocre effects and a great script. This, plus the fine acting of super-evil Julian Sands, and you can overlook the other stuff.

It's one of these 1600s witches story. The premise is lame and if you think too hard, you might find it sinister in its pro-Calvinist implications. Don't think too hard.

Just enjoy the fact that the demon can only fly after drinking the boiled fat of an unbaptized boy. Enjoy the heroine telling the cops that her roommate was "gay, but not queer-

there's a difference." Look at this as a funny action movie, an alternative to *LETHAL 287*, rather than a horror movie. You'll have a good time.

WAXWORK - Vestron 1988

I used to think it was a safe bet renting the first movie that a sequel was based on. Even though sequels usually suck, the originals are pretty good. Well, this kills that theory.

WAXWORK is a generic low-budget horror movie with lots of in-joke and references to other horror movies. Tons of cliches. Mediocre dialog. Barely Ok make-up and awful special effects. The only good thing you get is a fat Patrick McNee (*The Avengers*). The Plot? I don't know. Something about a Wax museum of the most evil people in history (the mummy?). The keeper sold his soul to Satan and must feed teenagers to the wax figures. I wonder who McNee sold his soul to when he made this stinker. Yeech!



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THE BORM REVIEWS

Joshua Borm is a high school student and zine editor. He's just now learning the scam of trading reviews for recordings. I sent him some things to review and he picked out a few things on his own. These are his reviews. Write to him: Joshua Borm, 1002 Pineview Dr., Easley SC 29642. Ask for his zine. Send him records and lots of money!

ALICE DONUT: Get a life/Get a Job [7" 45 rpm single (1991) Vital Music Records] On Get a Life, there is random babbling on how you should do and get this and that. This song reminds of early English punk. On Get a Job, the lyrics are about how you don't want to here the hyped bullshit the employer gives you when you want to know if you got the job so you can pay the rent. The music on this song is kind of a twangy country/blues/rockabilly. A cool colored 7" vinyl.

DEPO-PROVERA: The Depo-Provera E.P. [7" 45rpm EP (1989) self released] A humorous alternative band that is desperately looking for a larger independent label to fund there albums. This E.P. is one of the best in the whole lot Mykel sent to me (thanks Mykel!). In the song Class Reunion, vocalist Rev. Norb downs his high school years and describes how he doesn't like that the other members of his class pretend to care about him now when they didn't then. I'm not a Date(I'm an Alcoholic) is a tale about how a guy likes his alcohol more than cares about his girlfriend, and threatens to kill her if she doesn't bring over the 12 pack she promised. This is good, friendly fun.

AMENITY: This is Our Struggle [7" 45rpm EP (1990) Vinyl Communications] California grunge rock at its best, without the hype. This band has a message, and it is racism sucks! How true, and for them standing in front of some skinheads and singing (perhaps grunting) there message, I give them a

cheer of respect. As far as the music goes, it sounds like the bass is way up there competing with the guitar which is defiantly tuned down to sound like dragon's breath. This album might be hard to find, but well worth it.

SPRINKLER: Marble/Landlord [7" 45rpm single (1992) T/K Records] On the track Marble, they sound real poppy, kind of too happy. I never caught the message. Oh well. Landlord, however was a great song that was an instrumental. It kind of made me want to pick up my guitar and play this kind of music again. The vinyl on the disc looks like it was marbled, I guess to give the effect of the song.

NIRVANA: Bleach [CD (1989) Sub Pop Records] Nirvana is better known for their highly commercial release, Nevermind. All I have to say is buy Bleach and nevermind the other like the title says. It says on the back of the CD that it was recorded for only \$600. I thought DAMN! that quality for only \$600!! The tracks that jump out at you are Negative Creep, Scoff, and Mr. Moustache. A must buy for people who think only good bands come out of Seattle.

GAYE BYKERS ON ACID: Drill Your Own Hole [Cass (1987) Caroline Records,] These guys aren't really gay (for those of you who are homophobic). It has an early 70's kind of feel to it. There's a couple of songs that has a horn section that adds a nice touch, Zen Express is a good example of that. This is the only tape I've seen by these lads from England, and I can't find anymore. If anyone out there has seen others, please write me and tell me.

CIRCLE JERKS: VI [LP (1987) Relativity Records] This is one of my favorite records I found in a bin labeled IMPORTS, AND INDEPENDENTS, AND...Truly a great album. It still has those wonderful rough vocals (in parts). Songs like I'm Alive, Beat Me

Senseless, and I Don't make me want to slam some poor fool in the pit.

THE YOUNG GODS: Skinflowers [CD. single (1992) Caroline Records] One of the best industrial bands that I've heard since I got into this type of music. This is a bunch of remixes of the song Skinflowers of their American debut album, T.V. SKY. They never played an original note (minus the drums). They used samples, everything from the Stooges to Bach. The snippets are so short, however, and pieced together so good, that you'll never know where they came from or that it wasn't really one of them playing a guitar.

THOMAS CHAPIN: Radius [Cass (1990) MUWORKS (no address)] An elaborate jazz album. Though the song Forgotten Game is too long, it features excellent sax work with some flute thrown in for flavor. It's a good jazz album, worth the hunt looking for it.

THE BEAUTIFUL: Storybook [Cass (1992) Giant Records,] This is one of my favorite bands right now. From their name you get an image of sugar-coated ballads. No ballads here! The sound has a hard edge to it. It's warm and fat, kind of bluesy. It's a good album, I'd give it thumbs up!

ALIEN SEX FIEND: Open Head Surgery [CD (1992) World of Hurt Records] Finally! A new Sex Fiend album. I just about wore out my copy of CURSE, their last effort. This album is similar to CURSE in the fact that they used a lot of samples that they used last time on this album. The only difference is that on this album is that their are fewer songs. This is truly a great album from a great band (why do a lot of good bands come from England?). A must buy for people who like hard to categorize music.



THE RECORD (TAPE, CD) REVIEWS

ABALIENATION: Safe 4 You -- Still The Rough Mix 1992 (Cassette)

When I saw these guys in person, I wished for a huge cage. I'd drop it over them and freeze 'em. That way I could label it PUNK ROCK and have it for eternity. They're big. They play 2-chords as fast as you can pogo. They're punk. The lyrics all have political content. There are songs about the government, race riots and sexism.

But it's the music-- and the attitude that's so hardcore-- not the lyrics. The music is as raw as bleeding knuckles. No consideration for modernity or sobriety. They even do a cover of Stepping Stone! "No we'll never change our way," they sing, "Punk will never go away." Not as long as these guys are around, that's for sure!

ABSTRUSEPLEXIA: Triptic of a Pastel Fern -- Poison Plant Music 1992 (Cassette)

Starting with jerky music, they go into "8 Noises." The only one I recognize is a zipper. Then there's some weird layerings of sampled sound, a pretty female voice, a synthesized voice and more all saying "you cannot be free" in a kind of a round.

Then this gets cut up with odd percussion and some sparse sounds, like a scratch mix of a bunch of records with nothing on the grooves but tape hiss. You've also got a casio rhythm section with a cut up interview over distorted drum beats. The drumming is the most intricate and most interesting of the instruments here. It's pure experimental, out in left field. There's a lot here, but you'll have to work to get it. It's twisted, distorted, layered, cut up, and pasted.

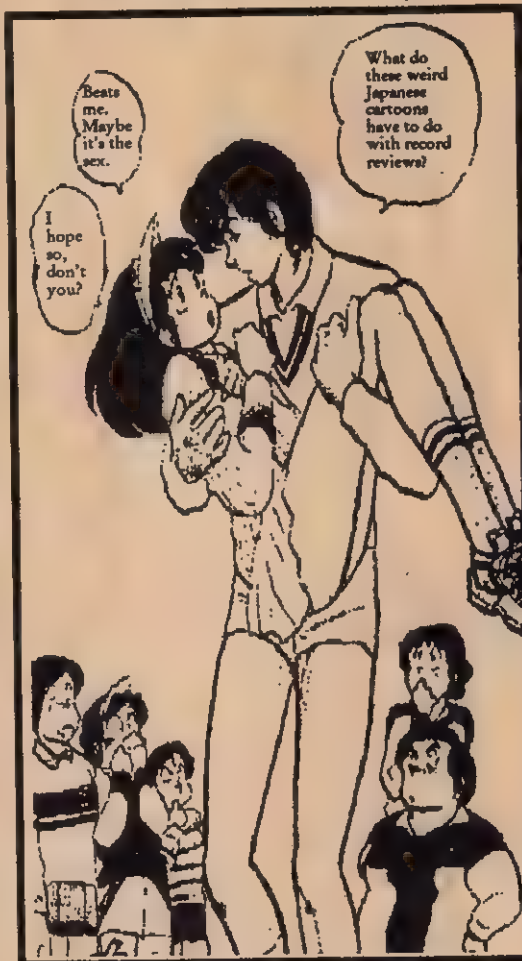
ACADEMY 23: Relationships -- Black Plastic Records 1993 (advance cassette of an LP)

The head of the label wrote me that he sent me the advance tape of ACADEMY 23. "I was the first American to show interest in their music."

He was the second. I only wish that he wouldn't have feared that I was such a fanatic that I would bootleg the thing myself. That's the only reason I can think of for sending me a tape

with dropouts and crunched up spots that crackle like the fourth of July.

Too bad too, because I might



have. This is destined to be some record-- by now it is one. It's got such a weird combination of music and politics that everyone will find something to hate. Touches of metal, hardcore, rock, rants, and almost folk-rock. Oh yeah, and traditional Scottish stuff. That's the music department.

Now add anti-socialist, homosexual, Scottish nationalist, violence advocating to the vocals. Think that covers a few bases?

For those who don't know,

ACADEMY 23 are a later, breakaway incarnation of the British punk band THE APOSTLES. They too, were a band with musical and lyrical controversy. This, their first American release, is certain to join the club.

ACE T & THE HINDENBURG GROUND CREW: Ouch -- Action Box Recs 1992(?) (45)

It takes a lot of courage to be indy and an alternatives to the alternative at the same time. This band ignores the fashion and plays folk-rock. Yep, in the nineties. Two of the songs are acoustic w/drums. The other is electric, but not very. All the lyrics are intelligible, and they tell a story.

The A-side is an attempt at bigness. The composer "tries to write a song to resurrect the dead and ends up with something like this instead." The B-side has two cuts. One is sung from a cop's point of view. "It was only his proof of insurance, but it looked like a pistol to me." The other is about trying to convince yourself you're in love-- for other purposes. It's called 'Horny'.

ALAN'S FEAR: The 4-track Sessions -- A-F Cassettes 1992 (Cassette)

Coldwave, hardcore, noise, this music skirts all the genres, touching them occasionally, but usually sliding around them. The four songs here don't sound alike, but they share an angry somewhat industrial feeling. Most distinctive are the processed vocals, making the voices closer to instruments, than a foreground for instrumental backing. There's controlled power here, and it's not very happy.

ALICE DONUT: The Untidy Sui-cides of Your Degenerate Children -- Alternative Tentacles 1992 (LP)

When I saw a picture of my pal Chet on the cover, near naked, wearing make-up & fishnets, plunging toward earth, I knew this would not be an ordinary album. Inside, is a newspaper, half lyric sheet, half story running together in a logical but 'off' way. Songs with a trumpet. Songs about suicides and mass murderers. But not typical punk fare. All sung with eerie compansion.

The whole album is spooky. It's a vision of the world gone wrong and nobody knows it. It's little stories

of little people with BIG problems. Problems much bigger than they are, with everything still nice on the outside. One of the songs is called "Tingler" and this album is one.



ALICE DONUT

ANIMOSITY

INCORPORATED: What It Means/ Garden of Souls - 7-10 Split Recs 1992 (45)

This one comes with a booklet that's almost a fanzine. There are clippings about animal testing, collages, wrestlers, Archie Bunker, and more. Amongst the totality of it all, I found the lyrics to one of the songs, but not the other.

The band plays hard drone, with a constant guitar over a chanted background. There are male & female vocal harmonies, but they're mixed in with the music rather than out front.

APOSTATES: Burning World of Hate/For Your Country/Grow Up In a Puff Of Smoke - Vinyl Communication 1991 (7" 33)

It starts with an acoustic guitar—almost an instrumental in itself. Then it goes to a mid-tempo politipunk song about hate and racism. The B-side is straight ahead politipunk about war and ecology, with brooding vocals.

BARBIE COMPLEX: Dead Rabbit/Now - Fishfur Records 1992 (45)

Dirty music with clean singing. Or noisy guitars with melodic

voice. Or....

This is a tough one. It doesn't fall very easily anywhere. The vocals are sometimes pretty, but then they catch and get nasty as razor burn. The lyrics are hard to understand. I caught "no more anymore..." and "who never lied to me" I guess the A-side is about the old pregnancy test, but it's hard to tell. In any case, if you're a fan of female vocals, both pretty and pretty mean or— if you like noise, melody or something else, you'll probably find it here.

STEPHEN BARD: Demo Tape - private (Cassette)

This guy has quite a range. His resume includes lots of musicals and it says he composed over 600 songs. On this tape alone, he spans the mainstream spectrum. The first song is a pure love "standard" kind of crooning. The second, about a lover in Spanish Harlem, oozes hipness, and could've been written by a sly city boy in sunglasses. It's got an cold undercurrent of meanness that makes it my favorite on the tape. Besides that, there's a soulful number and a horn-backed rocker, Stephen apparently plays all the instruments and did all the arranging and composing himself.

THE BLANKS: „If This Had Been An Actual Emergency - Falsified Records 1990 (LP)

They've got a song about Phil Oaks, thanks to Jello, MDC and The Fifth Estate newspaper among others. Another song called "Be False To Your School." Yep, it's politico-social music. If this were the sixties, it would be folk music, but it's not so these guys use a more jangly, at times discordant, medium to disseminate their message. You'll hear reggae, touches of punk, guitars that beg for college airplay, while the lyrics might not make some administrators happy. "At Obedience School, they trained me for the big dog show. But I left, when I learned some things I wasn't supposed to know."

BLOODLINE: Can't Rest On The Times - Cargo 1992 (CD)

From the sound, without the vocals, they're a heavy metal band. The vocalist kills the idea with his unaffected vocals. No falsetto, no

sandpaper. The thanks include Maximum Rock'n'Roll and the anarchist **PROFANE EXISTENCE.**

Some of the lyrics reflect a lefty thought pattern, anti-authority, anti-big business. Some of the lyrics are so personal, that they're uninterpretable. But the key here is heavy. The bass attack, the attitude, the entire feel of the record. Very heavy.



BLOODY MESS

BLOODY MESS & THE SKABS: Empty - Black & Blue Records 1992 (7" 33rpm)

I first came across Bloody Mess through his various GG ALLIN worship products. A GG only fanzine, liner notes and other stuff. Most of it well-done, in a scummy way. Then I heard of his band— and actually made contact.

Although some of the music is closer to pure rock than punk rock—the lyrics and spirit are pure punk. There's a song about being empty ("everyone looks better when they're dead"), another railing against punk rock conformity. Their lyrics are clear and the production amazingly clean for a punk record. Still, a punk record it is.

BONOMO'S FAGBASH: Black Girl - TOD Tapes (Cassette)

This band joins a small number of others boldly in the forefront of HOMOCORE music. The term, invented by Bruce LaBruce of JDs magazine, was, at that time (mid-80s) more of a wish than a reality. Since the release of his HOMOCORE HITS tape, more bands have put on the mantle, in another case of reality following myth.

The tape starts out boldly enough "Hi, I'm Bonomo and I'm a fag." Then side one goes into some hard rockers reminiscent of Detroit in the late sixties. (White Detroit, that is.)

One of the songs contains the class line "You're so pretty. What gives you the right to be happy too!" There are a couple of experimental songs, with weird production. One of them sounds as if the percussion is created by pushing a bed against a wall.

The B-side is sparser, more electronic, including a couple of what seem to be one-man-band live shows. There's a huge psychedelic rave-up in a song called "Imaginary Life" and that ends the tape.

BROTHER BUZZ: Dynamite/Dust & Guitars/Liars - Empty Records 1992 (45)

Like other Empty Records, there's a lot of minimalism in this. No lyric sheet, No info on the label. The A-side is "Dynamite" on the sleeve and "Dynomite" on the label. Supposedly the lyrics are by E. E. Cummings. "She can't read and she can't write, she'll masturbate with Dyno(a)mite." Yeah! The promo sheet says they're "an instrumental band with vocals." I say they're raw punk, DIY-er than most DIYs. Drunk sloppy punk in the best sense of all three words.

CIRCUS LUPUS: Super Genius - Discord 1992 (LP)

The record starts with an industrial song, *Unrequited* that is a lot different from the others. It's heavy rhythm belies the following higher pitched more frantic songs. The band often avoids normal verse chorus verse structure playing tight, almost claustrophobic songs with a steady bass and drums and a winding guitar that raises and lowers its head like a serpent stitching its way through the grass.

The singing style is from the throat, usually shouted, but not in a punk/metal way. It's closer to a recitation. The angst-filled lyrics are often obscure. They're emotional, sometimes personal, sometimes like snapshots of strange people met along the way. The folks they met are pretty scary though, especially the CAT KICKING JERK.

THE CLOUDS: Bingo Club Millennium Ball - Wobble Records 1992 (LP)

The cover looks wacky. A bearded guy with a fez(?) on his head and diving glasses around than. His

arms wrapped around two matronly looking women who might've won the football pool. There's another wacky pic on the back too.

But, you don't get what you think. Most of the music is "serious." If the song titles are weird (like *Jungle Mooncake Rocketman*) the instrumentation is well thought out and textual. As close to "New Music" as it is to Rock'n'Roll. How I got this, and what the label story is, is lost among mounds of paper on my desk. That's bad, because I'd sure like to know.

CONVENIENS: - Convenience 1992 (CD)

Talk about a mystery group. The name of the band is in tiny print on the front. The letters "AT" are big, printed in red and disappearing blue on black. The song titles are listed on the back, with invisible credits next to them. There are no liner notes.

The purely instrumental music is synth based, although there is some percussion and vocals in the "interview" that closes the disk. The music ranges from dancebeat, to suspense movie soundtrack, to German beer

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titles like "Amityville," what would you expect?

Oh yeah, the CD ends with a processed interview with the band. My favorite is the question "What's the weirdest thing anyone has done at your shows?" Answer: show up.

CRINGER: Live In Europe - Vinyl Communications 1992 (45)

You know that a band is political when they don't put the names of the band members on the record. Still, the lyrics are more personal, less strident than you would guess. In fact, there's only one, *Sword*, that has any social commentary at all. The band is hardcore, but with tunes. It was recorded live- and for that- has pretty good sound. It's basically a thank you note to their tour friends, and a personal one at that.

CUB: White Paw/Black Paw - Mint Records (7" 33)

This minimalist music is performed by three Canadian girls. The record has a White Paw side & a Black Paw side, but the songs on the sides don't fit the colors.

An undercurrent of sexuality comes through the simple lyrics. It's as if their singing about "Hanging out at Motel 6" involved more than just hanging out and playing with the magic fingers bed. There's also a song about going to a party with nobody there- another talks about "blood in my mouth." The cutesy voice and simple musicianship belie something sexy and almost sinister, underneath.

DER TOD: I Scream/Indecisions - City Records 1992 (45)

The press release calls this "a mix between techno dark and hard core metal." While there are those aspects, there's something else too.

The B-side especially has a sexy

sweetness that some still-popular sixties bands had. Deep throated vocals lull the listener with their eroticism before blasting with their metallic growl. A weird combination. And talk about weird, how 'bout an Italian band - uh a German name and a vocalist with an American accent?

ROBERT DESATNICK: Building Customer Satisfaction - Dartnell Corp. (8-cassettes & booklet)

geonholed." Of course, what they mean is that if they get called something currently faddish, when the fad changes, they'll be left behind. It's refreshing to see a band who's not interested in being fashionable. Who adopt a style because that's what they believe in and that's what they play. You bet, this tape is punker than a leather jacket.

Not hardcore, although a couple songs drift in that direction, but

mid-tempo, angry, political/social punk. Some are sing-along, others are just message, but it's still punk. The guitarist (unnamed) deserve special mention. He's got a unique sound and excellent technique, but he doesn't overpower the rest of the band. Oh yeah, releasing this as a cassette is PUNKER than fuck, too punk for MRR.

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This is a try-before-you-buy cassette series aimed at small and medium size businesses. I wish more of them would buy this one. It's got a simple message. "Customers make a business, so be nice to them."

Included in that message is "be nice to your employees, because if you're not, they won't be nice to the customers." If Ross Perot had this tape and got to be president, government workers would be nice to you!

Everything else is interviews with business folks on how they do this, or figuring out ways to measure niceness. If I could afford the \$90, I'd send this to every college administrator and record store owner I know. But I can't. I hope the tape company isn't mean to me for returning it.

THE DETONATORS: Thousand Points Of Punk - Emergency Broadcast System 1991 (Cassette)

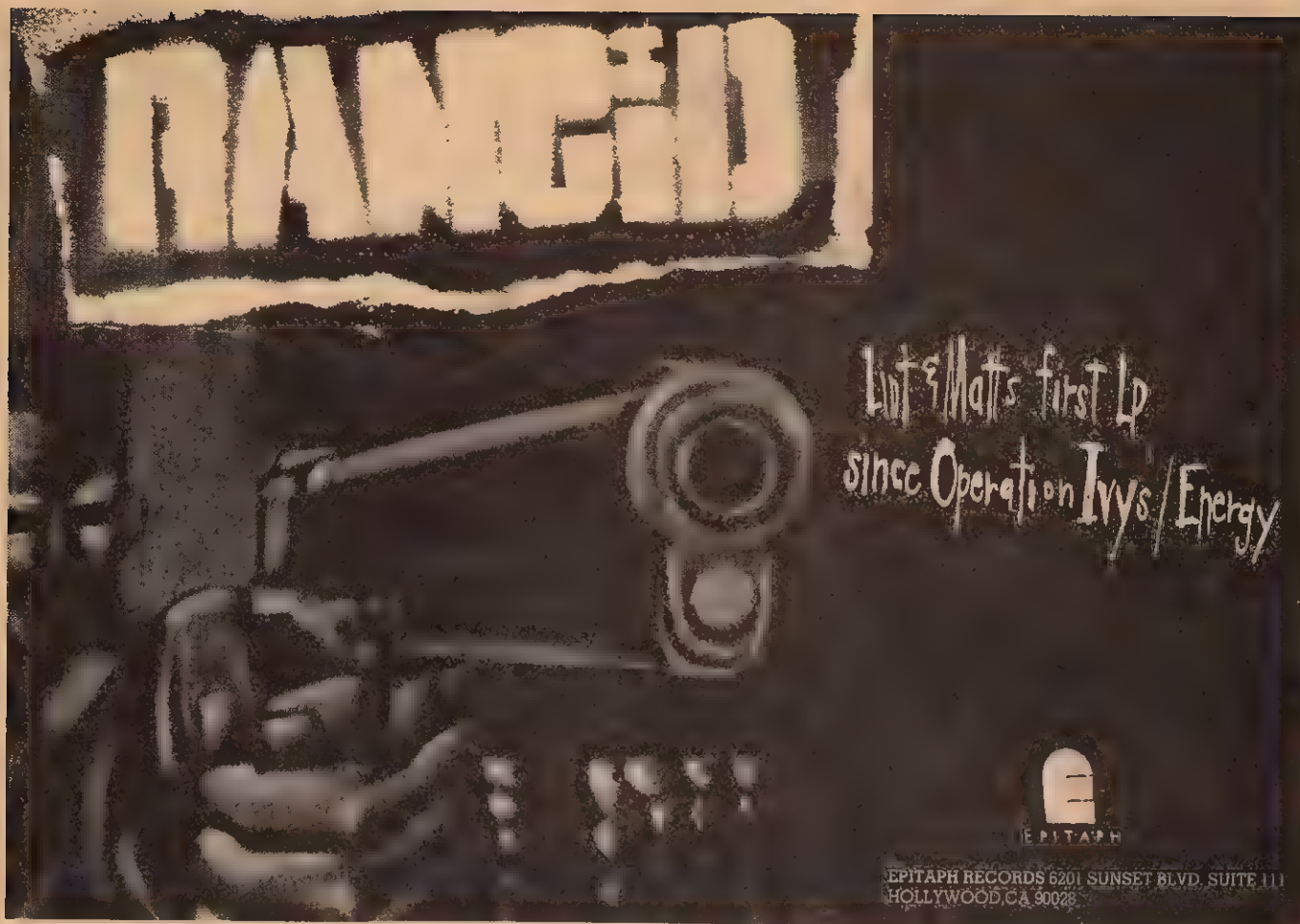
I've complained before about genrephobia.. "Don't label me." say the band. "We don't want to be pi-

DIG: Runt - Wasteland Recs 1993 (4-song CD)

Contradicting myself, sometimes I think that throwing a band in with a genre is as bad as comparing them with another band. But what am I to do? On first listen, DIG is grunge. On more careful listening, the label is too simple. Sure there's feedback and lots of guitars, but there are other elements too.

The music wanders into psychedelic territory. Here it reminds you of the late sixties there it's seventies British with a touch of glitter. Various styles move in and out seamlessly. You're never sure where one ends and the other begins. Sometimes, there's more than one at the same time.

I lost the promo kit that came with this and there's no info on the liner notes. The band pic on the inner sleeve is intentionally blurred. They remain a mystery.



DINO DIMURO: Gower Street -- DiMuro Tapes 1993 (Cassette)

Dino does most everything here, or at least samples most everything and then does it. Sounds like he's got a hidden recorder at a drug party, stolen tapes from the on-location crew at the LA Riots, his own bedroom studio, all bugged... who knows what else. On top of this add some spoken word, synth based rock, a cover of Frank Zappa's "Uncle Meat" and you've got the gist. Other musicians fill out a few pieces. Besides the synth there are (on various cuts) guitars, piano, female vocals and a drum track.

DOUGBOYS: Happy Accidents -- Restless 1990 (CD)

This band starts with an 80s style Minneapolis sound, harmonizing vocals, whirling guitars, verging on punkrock, but never going over the edge. Then they move into a more collegiate direction. They use vocal harmonies and instrumental control to take the raw sound material and make

ballads as well as harder songs, mostly about love.



DOWN BY LAW: Blue -- Epitaph Records 1992 (CD)

Using an early punk rock

style, with vocal harmonies, and anthemic arrangements, DBL often adds a noise/feedback guitar to lend a 90s edge to the music. The content is as much folk/protest as it does punk. Most of the lyrics are not topical, but express a general dissatisfaction. 'I'm looking for something to believe in', 'you gotta break the walls not build them up', 'will I ever know a brighter future staying here'

These lyrics, all from different songs, give a strong idea of the band's focus, and their message. With the exception of the last, acoustic, number, the songs tend toward rousing choruses, with vocal harmonies and plenty of guitar interplay. The band has former members of ALL, DAG NASTY, CHEMICAL PEOPLE, CLAWHAMMER and DYS so their alternative/punk credentials precede them.

DRUNKS WITH GUNS: Headgiver ep -- Orphanage 1992 (45)

From the xeroxed cover combining the back of some Korean

schlock reprint with a photo of a beaten-up kid, to the lyrics, this is a nasty record. Vocalist Michael Dosko-cil sounds like a chipmunk with rabies. The guitars are pure force- the music drives.

I guess the beat isn't fast enough to call it hardcore. **HEADGIVER, TOMORROW WE KILL** and **COCK BREEDER** are nasty, tunes, with the words spit as much as sung. On blue vinyl, it's been spending a lot of time on my turntable. [Note: Big Mike says this was meant to be played at 33 rather than 45. I don't like it nearly as much that way.]

DYSTOPIA: Dystopia - Misanthrop 1991(?) (1-sided cassette)

This is straight from the ultra angry ultra-fast unintelligible core heart. There are subtle variations on the theme, but the speed and cacophony run constant. Lyrics are inside, as is a note calling for a boycott of the bands **GUTTERMOUTH**, **H.F.L.** and **POWER ASSAULT** on the grounds that they are "known RACISTS."

There are other expressions of anti-racist sentiment here also. Though the actual lyrics aren't political party particular, there are strong indications (eg "break the chain! Why all die in misery!! Save the Earth) that these guys are committed.

EGGBENDER: Entering The Gates of Hell - Bakunin 1993 (Cassette)

The little lyric booklet that comes with this cassette, is partly written backwards for some reason. They tell a story- and not a nice one. (Father loves daughter but something is wrong. By the time she turned 11 her father raped her and slapped her to death.)

It's post punk, dark, with lots of noise, and heavy sax screeches that speak of jazz and other eerie subjects. Sometimes the vocals race along competing with the music for speed honors. The songs turn from dark to maniacal. Don't take things too seriously, though. You'll miss the fun.

THE ELECTRIC EELS: God Says Fuck You - Homestead Records 1991 (CD)

Putting out a CD of the **ELECTRIC EELS** is kind of like print-

ing **THE WEEKLY WORLD NEWS** on gold leaf. The medium was not meant for the message. Still, you're glad that it exists in any form! I've own a rare single, I've heard there are a few other things floating around- but not much.

This Cleveland band came from the mid-Wasteland during a low point in American music: the early Seventies. In New York, **THE NY DOLLS** and the glitter underground were going. In England, there was some sputterings of heavy metal. Most everything else was wimpy, powerless, wisps-o-fart.

Industrial Cleveland spawned these proto-punkers. They're loud, minimal, often violent. Their songs are a combination of prose poetry, guitar drone, and wild guitar noise. Their members include Cramps-to-be Nick Knox on Drums, Palimino-to-be: Antone Fier also on drums, Styrene-to-be Paul Morotta and Jamie Klimek: on guitar or keyboard. That's all the history I know.

It's amazing people could make music like this in 1972. I'm glad there was someone there to keep track of it. The recording is primitive, the guitars and vocals too distorted, but they don't care, and you probably won't either. You might not play this CD a whole lot, but you'll be glad to know it's there.

ELVIS HITLER: Supersad-

omasochistic- expialidocious - Restless 1992 (CD)

I don't think I've every criticized a record for its sequencing before, so this'll be a first. I started to play this and what came out of my speakers was classic heavy metal. Not only the first cut, but the first three! Not bad metal, mind you- the song **SHOTGUN SHELL**, in fact, was genius. BUT if I were like most of the other critics in fandom, I'd stopped right there to write the review. I'd also have had my head up my ass.

This isn't a metal band, although they play metal. They play boogie, blues, 50s rock and oi music too! There's even a pair of instrumentals, **Dickweed**, a rock'n'roller and **"Flathead Boogie,"** a jam number.

The oi song is a didactic oi parody called **"Rebellion."** There's necrophilia, and murder too, all in the spirit of hilarious fun. **"Shove That Sax,"** the fifties rock number, is the hit of the LP and I might have missed it!

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Here's a tip: On your next record, put the second-best song goes first. The best song goes last. And mix it up in between. I almost lost out on a fuck of a lot of fun.

FEARLESS LEADER: !#&!;

- Hell Yeah 1992 (LP)

This was produced by Jeff Dahl. All the members of the band have fake names (including "Spammy Haggard"). The style is pure parody and in tiny writing on the back of the jacket it says "Fuck you if you can't take a joke."

Jeff is an old LA punk. I first saw him during his short stint as frontman for THE ANGRY SAMOANS—one of the best bands to come from that coast. This record is close to that.

It's sex, violence and raw as you can get with guitars pulled in and out at the whip of a fader. Mix those late seventies with Detroit late sixties. Add a bunch of humor, a touch of the punk eighties, a hit 'o KISS and you'll have this record

The whole thing could be a KISS parody, for all I know. I was never a fan of that band, so tell me and I'll be embarrassed.

FORREST FANG: World Diary - Ominous Thud Records 1992 (CD)

To some one walking in in the middle, it would probably seem like typical New Age stuff. There are repeating sequences, sampling, and mellow synth. But there's more to this recording than first meets the ear.

Tibetan Singing Bowl, Mandolin, Balinese bamboo gamelon, Indian bells, Botswana Mbira, Syrian Mosaic Drum, Mongolian hand drum, Thai Lyre... get the idea? This isn't

called "World Diary" for nothing.

Fang, and his fellow musicians (two from Tibet), succeed in joining traditional instruments with electronics. Sometimes the merger is seamless, as when Fang samples traditional instruments and then plays them on a synthesizer. Sometimes, the merger is layered, as when a Mexican Hand Drum backs up a synthesizer. Sometimes things get more complicated. In "Garuda," an "all acoustic" piece, Fang uses electronic processing to "extend the range" of these traditional instruments.

The results are often beautiful, sometimes they're scary and sometimes downright jarring. It's a fine example of a way to blend times and places and make something new out of them.

FISHWIFE: Ritalin - Cargo Records 1992 (cd)

It's angry sounding at first, emotion-filled, with an occasional horn and cello. They could come from Washington DC, but they're really from San Diego. As you'd expect from California, there's a nice hunk of psycho in the emocore. The lyrics are often obscure, bordering on the loony:

"There's no cure for baldness, the bald-headed barber is proof of that he told me..." With a strange combination of sensitive anger and maniacal playfulness. The guitars keep a constant attack. They act as noiseground for the other instruments. It sure is noisy! Lyrics are included, but hand-written and reproduced so tiny,

that you REALLY have to want to read them.

FRESHLY WRAPPED CANDLES: I Like You [CD Ralph Recs. 1989.]

FWC is more of an experience than a band. This CD is more of a journey - similar to a movie soundtrack, only without a movie.

We begin with "majestic" keyboard intro. Sounds like a march through toy factory. It ends abruptly and we enter a brief situation of a man and his guitar telling you how much he wants and needs you (this song is repeated again later on the CD, for some reason). In the next song picture a dark, Twin Peaks-like setting. A man is reciting words with his voice having a backwards-sounding mask effect. Is he a midget? I don't know. Hippy folk music subtly breaks the flow. A chorus sings a song about the South and a devil man. The song is called "Cherry Tomato." A acoustic guitar plays the rhythm. "Think," next, is a witchy sounding diddy. Drums, percussion and guitars playing a monotonous theme plod along like a sullen ritual.

The rest of the CD has miscellaneous tunes that experiment with different themes, sounds and moods. Normal (relatively) songs are interspersed in between. I'll mention them.

"Aquarius" is the only cover tune it seems. I forget who did it originally, but I believe it was from the 60s. The FWC version brings it to the 90s. Sequencers and drum machines make the

bongos and other electronically generated sounds nice and even while the voices retain a hippie flavor. Studio perfection, however, conceals any attempt at keeping the original's authenticity. Our new version has been modernized, kids. Thank god.

Our next tune, "Joe," is a

MY FAVORITE SIXTIES RELIGIOUS CARTOON



"... One nation, under God ..."

wake-up-from-an-acid-trip kinda thing. It speaks of Joe giving up on the lyricist. That person is sad thinking about it. Repetitive and depressed this tune is. "Sunflower" is a folk ballad complete with slide guitar and vocal harmonies. "Grandfather's Rug" is another mind disturber with more electronics and effects than you can shake a stick at. Don't grandfathers shake sticks? "Follow Me" sounds like a demented child's tune. It would give any kid nightmares. I don't think children need to be told they have to "find themselves," as this song suggests. They should go through college first. "Follow Me" is a bit premature, I think.

There are 23 songs. Total playing time: 69 minutes. Overall rating: weird. (bobc)

AUGUSTA FURNACE: Fresh Nectar/Liesa -- Ruling Factor Records 1992 (45)

These are love-poems set to music. The format is soft pop. The record gets added interest in knowing that both songs are written by a woman and are about women. With-

out being forcefully lesbian, the songs make the love natural, and romantic.

There's a boy bass player, but the rest are girls. "On the sweet nocturnal creatures falls a hush, and then comes a rush as all can hear comedy comes a riding. Swiftly flies a black arabian, oh I really miss Liesa." Liesa, by the way, is the belly dancer.

GENBAKU ONANIES: On Time: Live AT Open House -- Alchemy 1991 (CD)

The closest I can figure the name is: Atomic Bomb Masturbators. It's worth having a kanji dictionary just so I can look this stuff up!

Punk as fuck., the band plays enough Oi to satisfy all the Jews in New York. You get "Dead Boy," "Dog Eat Dog," and plenty of other hits. The music is raw and wild. Well recorded, it's as far from slick as sandpaper. For those new to Japanese punk this is a good first step before you get into the extremes of chaoscore. This is fun.

GOB/FREAKASOID ROBERT 200: Pussy Factory/Trode Builder Split records (1992) (45)

This is a weirdy. The labels look hand screened, there're no copyright dates or titles on them. The insert, has pictures only-- no lyrics. The pictures are of wrestlers and break dancers-- both from instruction manuals. Both songs are post punk. The FREAKASOID song is gruff, kind of death metally, but slower than thrash. And you can't miss that hock-that-phlegm monster voice. GOB has the vocals mixed further back and they're spoken rather than sung. The chorus is yelled.

I think the concept here is that you'll have to play the record over and over again to understand it. Although I did get "If you can't understand what I'm

talking about, this'll go right through your fucking head."

GOBBLEHOOF: Freezerburn -- New Alliance Records 1992 (CD)

The producer is the guy who gets the most press here. He's J Mascus of DINOSAUR JR. He drummed on the first record and got the sound on this one. A big sound it is too. But there's more here than meets the guitar.

These songs are stories. They're woven in and through the music (yes, lots of guitars), but they're right up front. Charlie Nakajima has a scary sexy voice that makes you want to fuck him even though you know he'll kill you. The songs are on the slow side, adding to the sexy scariness.

Most of the lyrics seem to be taken from dreams. "Embryo" in particular has the quality (a giant embryo and mom, claiming that you not the embryo is the killer) of dream believability. The CD is like a luscious horror movie, perfect for drifting off to sleep on a moonless night.

GUTTERMOUTH: Guttermouth -- Dr. Strange 1991 (Cassette)

Is talk about race racist? Is talk about sex sexist? In the narrow minds of PCitude, it sure seems like it. That's the way I heard about this band. Some one warned me to "boycott" these guys because they're "racist." They use the word "Negro" and talk about the funny combinations of "half-breeds" and make fun of cliches. They're funny. Got it? F-U-N-N-Y! The music is punky, fast and bouncy.

With songs about Mr. Barbeque, Bruce Lee, Jack La Lanne and Old Glory as well as race. Only the humorless left could think that they're racist. Look lefties, try this exercise. Put an index finger on the ends of your mouth. Push upwards. Now expel the air from your lungs. Try to make a sound like "ha". Very good! Now try it again. Two in a row. You're getting there. Practice that for awhile until you have it down. NOW listen to the tape. Get it?

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EXTREME, a powerful band. Their 2nd release sold over 2.5 million copies worldwide. A&M Records, the band's label, saw \$15 million in sales. Extreme's take? Less than zero. Why?

THE HANSON BROTHERS:

Gross Misconduct - Altern Tent (LP)

The record of the week! The publicity says it's THE RAMONES & HOCKEY. I don't really see the hockey part. (I'm departing from the not comparing rule here because the INTENTION is to compare. One look at the cover will tell you that!) These Canuks- including members of NO MEANS NO are not just parody. They love THE RAMONES. And they're just as funny. Except for a few tiny guitar solos, they've got it down. Everything from the label, to the liner notes sleeves, to the logo. Hilarious. It's as fun as a Ramones record. Songs like Road Pizza (called "Roadkill" south of the border) and a song about

masturbation with lyrics like "With you babe, I know I can be strong. With you babe, I know Nothing can go wrong. No tears or pain, no waiting game..." Don't buy this on CD! But buy it!

HAWKWIND:

California

Brainstorm - Iloki 1992 (CD)

Sometimes you get ideas about bands without ever hearing them- just by the kind of people who like them. HAWKWIND was the kind of band that people who I didn't like liked. I always thought of them as the essence of seventies overblown humorless ROCK. I never actually heard the band, avoiding them because of their fans.

Now I get this CD in the mail. The promo letter says, "They do Space Rock, which at times blends with Punk rock, or Progressive, or Pop, or Metal, or Reggae, or Spoken Word, but is always HAWKWIND." I decided to give the CD a chance anyway. Surprise!

They take that very 70s sound and use it to make something new. Using strong punk/reggae/ and even instrumentless electronic experimental style, they somehow weave the whole thing together into an original sound. Yep, there are two over-15 minute songs here and all the rest (except one) are over five minutes- but they change.

This is not a retro record- not a band churning out a variation on the same old shit. It's also not a jump on the bandwagon record, where a band will simply copy the style of the day. These guys use their past, throw in the present and squeeze out something new.

HELOT REVOLT: In Your Face/Up Your Butt - De Stijl Records 1992 (CD)

"Hey, fags don't all love disco.

It's time you awoke! Take your Bette Midler shove her up your butt!" With special thanks to the Gay Metal Society- this is the first homometal CD I've ever heard. It's a short one- 4 songs recorded in Hungary. Pure metal, with screeching guitars and thumping drums. No falsetto voices, but you do get giant orchestration. The first song is about homo-hating racist metal bands who steal blues licks and wear lipstick. Then there's one about the beauty of topless skinheads. Then finally is my favorite- *I Like Marines*.

HITTING BIRTH: Love Me - TK Records (12" 45)

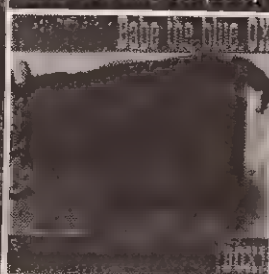
Two versions of the same song on this one. One is longer and heavier on the bass, so I'm gonna guess that's the DANCE MIX. The other starts with maracas. That must be the RADIO MIX.

The song's called "Love Me," and those are the only words. It's not a plead, though, it's a scream. I could imagine someone scorned, standing at the edge of a cliff. They're gonna give their other half one more chance before they jump. That's the kind of

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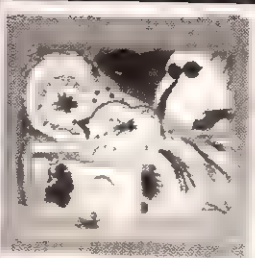
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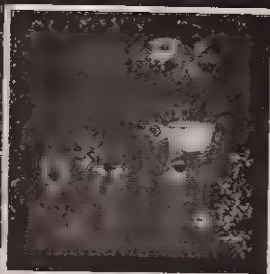
Trumans Water

Spasm Smash XXXXOX Ox & Ass

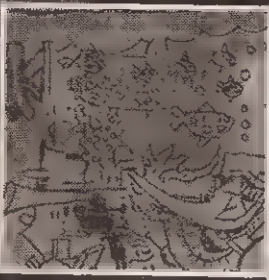


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scream it is.

The record has a danceable beat— even in the radio mix. But it's kinda scary.

HOLD YOUR DAD DOWN:

Twenty Some Years/Beat Strange — Brick Row Music Group 1992 (7")

The A-side starts with power that could run away, but the band keeps a tight reign. There's a controlled angst here. The music is post-punk with obscure lyrics "the toughest day's after the night before when you wake with compunctional work alarm..." and neologisms galore.

The feeling of depression is strengthened by disturbing near-gothic orchestration. It's not a smiley face piece of work. It's a record for those days where you feel like your life is twisted like a wrung towel— and you need something to confirm that feeling.

HUASIPUNGO: Canciones Para Una Causa Perdida — Discos Sanjuancito 1992 (7" 33)

Since I don't give bad reviews, you wouldn't expect me to directly counter a band's publicity, but I will. "We insist we suck as a band..." they say. They're wrong.

The underproduction, combined with the sheer power of the songs and musicians propels this record further than any technical excellence. The Spanish lyrics (translated into English in the liner notes) add an extra maniacal dimension. This is hard hardcore with the metal taken out and the anger doubled. If this band sucks, than it's with such tornado force.

IS THIS BOB: Sally/Earth Day/Doing It Our Way — Plumb Records 1991 (45)

It's weird, as soon as I put this record I on, I thought "Boston!" And I was right. During the late seventies, Boston punk had a particular flavor, with non-melodic vocals mixed in front, power, but not speed, and songs about individuals and situations, rather than anarchy.

Although the B-side's "Earth Day" is about how "no one cares," the a-side is pure Boston, in sentiment, as well as arrangement. The instruments support rather than compete with the singer— even for the Laverne & Shirley Theme. It's interesting And very Boston.

JABBERJAW/BLOODHOUND/ND GANG: Dividing/Sometimes/Past The Fence — THD 1992(?) (7" 33)

Sometimes it's hard to guess what makes a record company decide to combine a particular pair of bands on a split single. The musical styles of these two are related (slightly on the pop side of fuzz punk), but it's more the lyrics that tie them together.

If we could break through our marble suits, if we could learn to climb would you go?" —B.G.

"If I could feel this I'd only share it with you and drift away" —J.J.

Both bands are introspective, singing about relationships and feelings rather than the world. JABBERJAW is a bit rawer, with a fuzzier and harder guitar. BLOODHOUND GANG is softer with vocal harmonies and a poppier edge that might reflect their Minneapolis origins.

JOAN: FN [cassette c/o Joan Larmmon demo 1992]

The xeroxed sleeve shows a girl and a dog. The other photo looks like a silhouette of a moose in a jungle. The rest is a layout of song titles and miscellaneous art. It is, for the most part, unintelligible. I don't think it matters.

Joan is two guys playing drums (sometimes drum machine), guitar and screaming into a four-track recorder at the "Masterful Levels of Distortion Studio." They don't lie. There's loads of distortion and saturation. Groans, screams, and cymbals tend to dominate their mix of lengthy jams. Eight songs take up most of a 46 minute cassette. Song one begins with tribal drums and a voice moaning about his needs. The song continues with frustrated guitar and voice wails. JOAN probably don't get what they want out of life. I think their music is a reaction to that fact.

The second side begins by teasing you with a mellow

acoustic tune. But the next song takes you right back into the consistent JOAN sound with a slow, disturbing piece that ends with fuzzy, faster chaos. Well, voices sounding liking they're suffering from wounds of some sort. The rest of the tape follows this pattern.

Tell your parents you're a member of this band's fanclub. Don't be surprised if they start talking about sending you to therapy. (bobe)

PAUL K & THE WEATHERMEN: The Blue Sun — Homestead Records 1992 (CD)

This is a high energy screaming guitar record. The singer-songwriter is publicly an ex-addict. The liner notes by Jason Cohen tell all. But the emotional intensity of this performer is the key. The raspy voice makes "Root Canal Blues" and the biographical text about saying goodbye to your youth a song to be heard and experienced in a live performance. —Jack Jaeger

THE LAST DRIVE: Blood Nirvana — Restless 1992 (CD)

Two songs on this CD don't have "babe" or "baby" in them. The guys sounds like they have longer hair than it shows in their picture. The sound is rough, grungy full of power, guns, a *fleshdriver*, and a bopper machine.

The guitars attack and the music overwhelms you with punches to the gut as well as the balls. I once

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you very much. Guess what position L.D.'s arms are on the cover. Oh yeah, they do a musically hilarious cover of the CHAMBERS BROTHERS' "Time Has Come." It's like a music encyclopedia. Try it as a contest with your friends.

ROB LIPPERT: Comedydrama 2 - Poison Plant 1992 (Cassette)

It's great to see time, effort and fun being spent in the creation of cassettes. Too often, they become just another record format.

Although during the 60s there were records like the a-side, somehow it seems more fitting as a 90's cassette. It's a kind of wacky "live radio" with surreal transitions between bits and repeating themes (like visits from "The Repetitive Family") that weave their way through the comedy. You'll find an interview with salad dressing and a skit with cowardly bikers called WIMPY WILD RIDERS. A lot of work went into making this seem spontaneous.

The B-side starts out in the

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same vein, but turns more musical— and serious. The surreality carries through ("Your children are not dead. They will return. They're just waiting until the world deserves them.") The child theme holds for much of side two, with musical themes weaving in and out much in the same way that comic themes weave in and out on side A.

LOVECHILD: Witchcraft - Homestead 1992 (CD)

Minus a founding guitarist, plus a drummer, LOVECHILD says this line-up is IT. I've known maniacal guitarist/singer Alan Licht for about six years. In real life he's a shy guy who can talk circles around you in musical debates— but won't unless you ask him. (Or say bad things about avant jazz.)

He and pals Rebecca and Brendan have something special here. This record, (recorded on a home 8-track by form MISGUIDED drummer, Lyle Hysin) has everything from psychotic guitar solos with no discernable notes to sweet lullabies!

LOVE CHILD is Chinese food: sweet & sour hot & cold. They're an MSG-less mixture of tastes, each very different, yet complementing.

Look In His Eyes is an Indian- eastern influenced psychedelic song. There's an ode to the snooze button— (the day after a hangover) Sleepyhead "Let me sleep for 5 more minutes, let me have a drink of water, I can't stand any more of this"

"The Rose is a Thorn" is the magnum opus. The only vocals are Alan screaming "Rose, Rose Rose." Rebecca plays guitar while Alan plays bass and "bowed guitar." Thirty seconds of feedback fadeout at the end. Noisy as a jet plane— and as much fun (if you like jets).

"Six of One" ends the re-

1A	Ring Bustier Dress.....	72 ⁹⁸
1B	Front Ring Bustier Top.....	45 ⁹⁸
	V Yoke Ring Pants.....	68 ⁹⁸
1C	Off Shoulder Ring Top.....	44 ⁹⁸
	V Cut Ring Skirt.....	45 ⁹⁸

cord. It's one of their live hits. Because of the tempo, discord, and texture swings, this isn't a record you get in the mood for. It's a record you just put on. It makes its own mood.

LUNACHICKS: Binge & Purge - Safe House Communic 1992 (CD)

The trouble with most all-girl bands is that they're all-GIRL. I mean cutesy, skirts and la la la. If not that, then they're so PC that listening to them is like reading DAS KAPITAL.

The LUNACHICKS avoid both. They're girls, but not cute-- and not PC. They're tough girls and sexier than an eyebrow scar. The music is scummy, with dirgy guitars, fuzzed out bass and drumming meaner than Mussolini (and twice as tough).

Becky, who you might've seen on the Howard Stern "Lesbian Dating Game", is the drummer. And she's a Goddess. The lyrics of the best songs are full of teen angst and girl problems (PMS, Mom, High School, pimples). This CD would sure make ME proud to be a girl.

M99: Shut It Out/All It Takes - T/K Records (45)

I don't know anything about these guys, but they thank Tom Robinson and Greg Sage among others. That might give a clue. They're a kind of crossover band, but not punk/metal crossover, but punk/rock crossover. Like the late 60s punk pre-cursor groups or the late seventies, power pop groups, they take a basic Rock structure and speed it up adding some anger and angst. The A-side, with surreal lyrics is musically punkier than the B-side with anti-authoritarian lyrics. I guess it evens out in the end.

THE MAD SCENE: Falling Over, Spilling Over/People to Talk To/Paper Plane - Homestead '92 (45)

Sparse, gentle music. The a-side is jarring in its repeating lyrics and drops of guitar sound covering a local bass. One song is by former CHILLS, Hamish Killgore, the other by his wife Lisa Seagull. (She used to be in ARTLESS, my band.) Lisa contributes a soft, rhythmic, feminine side to the sparseness.

GUY MANN-DUDE: Manic Distortion - Metal Future Records 1991

(Cassette)

Here's an indie metal trio with a lead guitarist who used to be a drummer. He writes the lyrics and does the guitar over-dubbing too.

The metal is hard without falsetto vocals. It's brutal with lyrics about being stabbed and walking hand in hand with death. There's no Satan, though. Their thrust is more toward cutting their own path and living their own way, than black candles and pentagrams. They seem bravely married to the idea of independence. They don't even sell their materials through retail outlets, preferring the slower, but surer distribution of mail order only. A brave, but integrity filled move, in these tough times.

MIND'S EYE: Almond Tree/Sea - Rope-A-Dope 1992 (45)

This record starts with some hispanic folks talking over static-- whoops that's the radio interference coming through my amplifier, we'll try again.

If mid-80s bands were "post-punk", MIND'S EYE is "post-hardcore."

Made up of pieces of two New York hardcore bands, this one emphasizes rhythm and beat over speed. You'll hear a few hardcore touches, but they're not the point.

This is one of those records that makes you bend your knees and bob up and down with the rhythm. The vocals are intense, not shouted. It's as if the singer were channeling his emotions into the pitch, rather than the volume. It's well produced, but not over done.

MORE FIENDS: Yo Asphalt Head - Rave Records 1992 (Cassette)

I've been a fan of this band ever since I discovered the singer/guitar player was the famous cartoonist Luna Ticks. Due to censorship pressures Luna (aka Elizabeth) has given up cartooning to devote full time fun to the band. And what fun it is.

It's psychedlicore. It doesn't fit into any other genres-- except the wild fun genre. The guitars go off into space, and come back. There are pieces of punk, hardcore, rap, you-name it. It's got melody you can follow and lyrics funnier than a priest with a hard-on.

Quote of the tape: "When somebody tells you they're having a time-warp bio-amphetamine nightmare, you should believe them!"

Runner up: "Did you ever notice that the lower a guy wears his guitar, the more of a jerk he is?" Ho ho!

MOTHER: Keeping Up With The Joneses - Gasoline Boost 1992 (45)

I was gonna press the "What, no lyric sheet?" macro. Then I

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realized it's an instrumental. The *Earthside* is harder core, less jazzy than the b-side.

Harazim, the first cut on side-b starts with a speedmetal bass riff and then raises to a crescendo begging for vocals. But no! The weight and speed continue carrying the song without a word. The second cut, *Gool*, has churning drums and a quirky-yet-still-metal guitar. There's a rolling break and just a hint of jazz. Another break e-bows to the end.

The B-side...er...*Moonside* is jazz full on, much slower and more experimental than the other side.

MOTHER'S FINEST: Like A Negro - Scotti Bros 1992 (4-song CD)

I have a feeling that the M.F. initials of this band's name stand for more than "Mother's Finest." This is a five piece metal funk band with at least three Negroes in it. (It's hard to tell about the other two from the picture on the front.)

The music is loud and hard, the lyrics are funny and mean: *sometimes I find myself acting just like a Negro*. The guitar playing is white metal. The beat is dance. There's more to this than disco. There are songs about the cops and another about booty shakin'. These guys say that they'll never be played on black radio. I don't listen to black radio very much, but if it's as bad as white radio, they're right.

MOUSTRAP: Superkool/Fubar - One Hour Records 1992 (45)

I don't get many records from Omaha, especially ones that Pat Buchanan sings on. (It **MUST** be a different Pat Buchanan. This one looks a little like me!)

It's a punk rock band, melodic, but with power and vocals just this side of manic. The lyrics explore punk rock from the **INSIDE**, rather than making a statement about the outside world. "Anything gets in our way, we smash it good. Destroy oh boy." You get the feeling though, that they're making a

comment on this kind of thinking, rather than believing it themselves.

MUDHONEY/GAS HUFFER: You Stupid Asshole/Knife Manual - Empty Records 1991 (45)

Two Seattle grunge bands tackle two punk hits of the seventies. "Y.S.A." was originally done by the Angry Samoans, the best West Coast punk band ever. It sounds pretty faithful. The vocals are a little less high and sneery, but anyone who knows the original will know recognize this in three chords.

Knife Manual was originally done by THE SILLY KILLERS and it finds itself in a gap in my punk memory. (I'm an East Coaster, you know.) So I can't tell how faithful it is. But it's sure snotty as a first grader. The concept seems to be some sort of marshall art battle of the punkers. Mudhoney's in black and Gas Huffer in white Gis. There's a Chinese symbol next to each name, but I can't find them in my dictionary.

THE NATION OF ULYSSES: Plays Pretty For Baby - DISCORD '92 (LP)

Sometimes a label gets associated with a sound. *Discord* is a prime example. In early days, it was the definition of hardcore. Lately, it's been the home of "emocore"- the FUGAZI sound. N.O.U. is not of the genre. Even though FUGAZI's Ian MacKaye produced the record, this band is noisy anti-rock rock, with more than an attitude. They've got an ideology. No lyric sheet, sigh!, but enough other reading material to last for awhile.

I did catch "your nazi-t-shirts" in one of the songs. That fits perfectly with their rail against "rock culture." A few poems... er... presentations... are

recorded live. They have a song about their personal badge of membership in The Nation: the hickey. One of my faves.

The music is usually noisy (*Future Vision* is a sexy jazzish exception, as is the off-bluesy *Depression III*) with screamed vocals.

The recording approaches, but just misses the manic thrill of their live performances. Unfortunately, that's as close as you'll get right now. The band has broken up. Well, it's better than signing to a major.

NOEL: Mayomberos Phones Vol 4 (Cassette)

Wow! A prank phonecall tape from Ireland. This is one of the few that's not in general circulation, as far as I know. The caller is really good at doing voices. There's a great one where he puts on an Indian accent and calls the Jahova's Witnesses. "If I join, do I have to give you all of my money?"



NO FX: Liza and Louise/The Fastest Longest Line - Fat Wreck Chords 1992 (45)

Yowsah! The boys come back with this fine ode to lesbo-love. Their punk style is a perfect complement to lines like "I'll never forget the first time you kissed me, Now I want you to fist me."

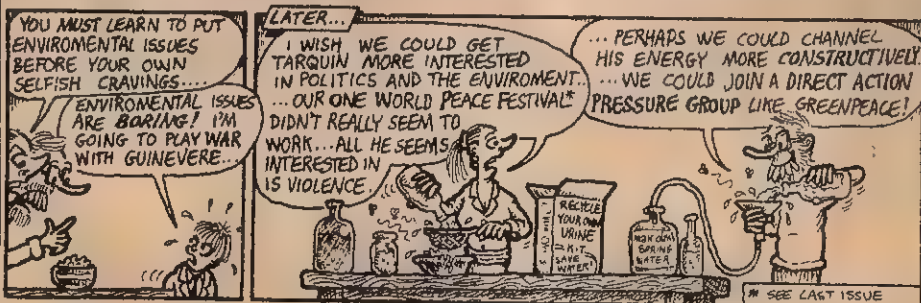
The b-side has utility man El

Hefe imitating regular singer Fat Mike doing *The Fastest Longest Line*. Funny, but not as funny as the a-side.

NO FX: The Fastest Longest Line - Fat Wreck Chords 1992 (12" 45)

Getting a new NO FX record is like a getting a

MY FAVORITE CARTOON PANEL FROM A COMIC BOOK I LOST:



visit from Grandma and Grandpa when you're six year old. You know there's gonna be something in it for you.

You get what you expect from these guys, fast songs, hummable riffs. Although this record seems more serious than most, there's more than enough to bring a smile to the most hardened hardcore face. This is punk-rock, after all.

My favorite songs is a reggae/hardcore ditty called "Kill All The White Man." One more thing, who is the bald guy on the back cover next to the Freak Bros. Is it Alfred Hitchcock? I think I got everybody else.

NO FX: White Trash 2 Heebz & a Bean - Epitaph Records 1992 (CD)

"Did you ever go to sleep with Bo Derek and wake up with Bo Diddley?"

I have to admit that sometimes it gets to be a grind. Although I never give bad reviews here, I also have to admit that there are some records that...er... I wouldn't listen to, given the choice. So when I get something I expect to be great, I whip it out. (The record, smarty!) Yes! Yet another NO FX record. There are a couple of sensitive songs here, but that's not NO FX.

This record is GREAT! You can hear about Bob, the guy who becomes a skinhead because his liver's going and he needs an excuse to straighten up. Then there's Johnny Appleseed, who sews wild oats rather than seeds. Plus the same lesbo-love song that's on the single.

Yes! Hardcore, funcore right from the hilarious Louis Armstrong version of Minor Threat's "Straight Edge" through a guitar lick, collegiate song called "Please play this song on the radio." Sorry buckaroos, you won't find this one in the local used bins. It's on my CD player.

NOISE CULTURE: Moving Culture [Cassette Raw Deal Recs. 1991]

A metal-grunge quartet playing their cards just right to produce this juicy-fruit-bunch-o-slow-movin'-ass-shaken-sling-your-hair-around-then-spit-it-out-of-your-mouth tunes consistent with today's Spin magazine heart-throb cover artists. Yowzuh! "Moving Culture" damn straight!

We're talking dirty flannels and backwards-worn baseball caps.

This grunge culture is moving right into the nineties - legions of kawledge kids love this stuff! New York Times runs articles on this sound. Get in gear, join the club, step in line - go grunge!

And I won't say NOISE CULTURE sound like that other bandvana - cuz they don't - they just sound like they're from that area. (bobe)

OSGOOD

SLAUGHTER

: Take This All Of You, And Eat It - OS '92 (CD)

Osgood Slaughter used to be a band with scummy lyrics a drunk-punksloppy music style and cassette production aesthetics.

Now they're a band with scummy lyrics a traditional hard rock music style, and CD production aesthetics.

They've even got featured guitar solos - with the name of the soloist right there in the liner notes.

While the new slickness isn't exactly my taste, lyrics like *We reached into our baskets to show off our goods, I let 'em frisk mine, they let out a scream, The biggest damn puddin' shooter they'd ever seen.*

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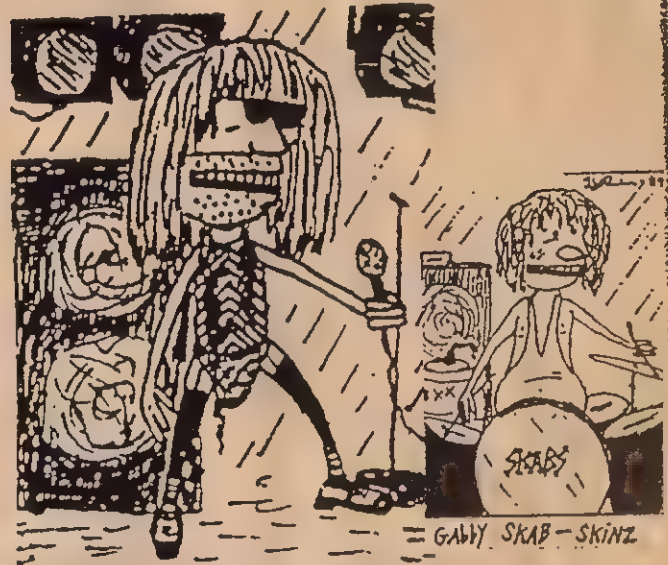
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are.

I guess it's a completely new band, with lead singer Bruno as the continuity. There's a lot of humor here and some fine ole sickness too. That makes up for the slowing down and those guitar solos!

PINKY & THE CRAZY LOVE MACHINE: 3-song demo -- Band's own 1992 (cassette)

This may be the world's only 3-song demo with six songs on it. How? Each one is done once in Japanese and once in "English." There's no lyric sheet, although I did get "standing in the slaughter house, waiting 'till morning." And "I love myself" (That line is in BOTH language versions of **OUTSIDER**.)

The music is Japanese scum. Loud, obnoxious, and rockin' in the late sixties sense. "Outsider" is dedicated to "STOOGES and MC5" Completely atypical for modern Japan. Usually their underground goes for British speed/death metal, or clean "beat-punk." This is neither. With the fuzz turned up to 11 and a wild rocking style, this is like kids discovering an era that they're sorry to have missed. They remake it themselves.

THE PLEASURE FUCKERS: Supper Star -- Mondo 1992 (LP)

Like a lot of other Spanish groups, this one doesn't fit into an exact genre. The feel is garage, but that's garage punk, garage grunge, garage scum, garage blues, and more. Pro-

duced by Raunch Hand's Mike Mari-conda you know it's got to be drunk, scummy, with fine guitar work. It is.

It's also coolly sexy. The song titles aren't exactly subtle: *Pink House*, *Blood Sausage*, *Feels Like A Woman*, and my favorite title of the week: *Destination Uranus*. The lyrics, in English, with accents thick as a blood sausage, sometimes get lost in the mix. But if you're drunk and horny enough, you'll understand the whole thing without getting a single lyric.

POISON IDEA: Pajama Party -- T/K Records 1991 (Cassette)

Wowie zowie another **POISON IDEA** record, well tape. And watta concept. It's all cover songs. Most of them from other P.I. records. It's just the combination of songs you'd use if you were gonna have a party. These guys do it like they're having fun, and they don't have to pretend.

Stuff by the MC5, **MOTOR-HEAD**, **DOLLS**, **DEAD BOYS**, **DAMNED**, **GREG SAGE**— there's even Jimmy Cliff and John Entwistle in there. Some are straight ahead though (punk) rockin' versions. I don't

remember Elvis singing about how his anus was torn, though, but I never memorized Jailhouse Rock.

PSYCHIATRIC PETTING ZOO: Rhythm of The White Guy -- Demo 1992 (Cassette)

Bob Conrad, the drummer of this band, has also published a zine with the same name. The zine is more than hardcore and so is the band. A current of funk runs through the hardcore here. Sometimes it comes out as rap, sometimes just a funk beat, sometimes just a feel that "something's not white here." The lack of a lyric sheet makes it hard to know exactly what they're talking about, but the cover picture of a tattoo of M.L. King on a white chest may give some indication.

ANNIE RAPID: Annie Rapid 1991 (Cassette)

This is a three song demo tape. It's sung in a female folk. The instrumentation is rock. It is not, however, folk-rock.

In any case, it takes great courage to work in a style like this, when the rest of the world tries to reach **NIRVANA** in a completely different way. The songs are about love, loss, and change. They're not belligerent or even satirical. Ah well, Annie is a nightingale in the midst of hawks. I hope she makes it.

RATS OF UNUSUAL SIZE: Id, Ego, Superego & Burns LTD. -- Skreamin' Skull Records 1993 (CD)

This is a funny one. I mean ha ha funny, not like he's got something wrong with his eyes funny. There is more parody, send-ups, put downs and just plain humor here than you can shake a slapstick at. I wudda missed a lot if I hadn't been clued in.

Start with the cover, a direct rip-off of a rather obscure **MONKEES** album. Then there're the songs, including an 18 second chaotic song about anarchy, and my favorite, a song about "Mathbrain", the nerd who gets to feel up girls in exchange for helping them with their homework.

The musicianship is first rate, upbeat and scummy as a New York City puddle. At the end of the CD Big Jim comes on to tell you why CDs are better than tapes or LPs. (He told me



I THINK HE KNEW I HAD BACKED UP INTO HIM ON PURPOSE, BUT I NEEDED TO FEEL HIS LEATHER JACKET AGAINST MY SKIN.

ANONYMOUS BOY 6/92

Anonymous Boy is the pen name of the world's greatest homopunk cartoonist. You can see his other efforts and who-knows-what-else by writing to him c/o Tony Arena, 321 West 16 St (2W), New York NY 10011

that on the LP and the tape, there is a different monologue.) Then you get "Elvis and The Martians" the rockin' Weekly World News-ish bonus cut. Yeah!

RAT RACE: Demo Cassette - Sydney Prod. 1991

"She's tall short brunette or blonde, she looked pretty good until the lights went on." That's from "Sex In-a Six Pack," the standout cut from this demo by this glam sounding band. The cassette is simple looking, no band picture, just the names, typed.

Heavy on the guitar and falsetto vocals, it's easy to get a picture of these guys. Sometimes more socially conscious than you might expect from the style, it's the humor in coyote ugliness that's the winner here.

SCREECHING WEASEL:

Snappy Answers For Stupid Questions - Selfless Records 1992 (7" 33)

PUNK ROCK. Late 70's 3-chord, energy, funny lyrics (Jeannie's Got A Problem With Her Uterus), short songs, recorded live during a radio broadcast. Just what a punk rock record should be. If I had my way, my

band would sound like this-- most of the time.

SCREAMIN POPEYES: Save The Brainforest - HCR 1991(?) (Cassette)

I got number 56 of I don't know how many of this cassette. The cover is offset on heavy paper with a musical Alice in Wonderland collage. The label is typed.

The first song starts with a surreal phone call/medical exam. The music is synth, intentionally cheesy at times, and the lyrics are about... well, it's tough to say. Things like vacationing in virtual reality, "pieces of sky fell down, a coloring die conceived in an eye..." As you might guess, there's a 60's feel here-- assuming you took a lot of drugs in the 60s.

Sometimes the music turns to pure effects, while an erie voice reads a story about a viral infection-- from the virus's point of view.

The second side starts with a bit of silence then goes into a synthstrumental. Then a recording of close encounter, in weird stereo. Then the same narrator tells about walking around when there's trees with brains on them. He's convincing, scary. Fi-

nally, the whole thing mellows out with some mellow jazzish music.

SEAM: Headsparks - Homestead 1991 (CD)

When a record "grows" on you, you listen to it once and don't like it (or are neutral) then you like it more and more each time you play it. *Headsparks* grows, but it grows in a different way.

While I listened the first time, I was doing something else. It was pretty noise background for envelope stuffing. When the CD was over. THEN I started liking it. Without listening to it, I remembered the noise guitar as a perfect background to the pretty vocals. I thought about the soft-yet-harsh style and how all the songs were built around the combination, yet managed to be different. They brought the softness or the hardness to the front at different times. They varied the speed or intensity of each element. After NOT listening to the CD for an hour, I began to really like it. So I played it again, as a matter of fact, it's on right now.



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SEVERIN: Severin -- Discord 1992 (LP)

Sometimes record labels can be a trap. When a band goes to a label, listeners tune their ears a certain way in expectation of what will come out of the speakers. If I would've heard these guys in another context, would I say "Yo, that's a Discord band?"

There are elements there. The intertwining guitars, dual vocals and sometimes feedback say Discord-- but they say a lot more. SEVERIN uses vocal harmonies and vocal play in a way very different from their label mates. One song, "Me and You" has such strong vocal complexities, that it stands far apart from anything "typical" of the label.

This band, though rough, is also pretty. The merging and harmonies make songs that are... well... songs. Sure you've got the angst, questioning, and feedback, but check out what's different and you'll find it. Oh yeah, the name. There's no clue on the package or press release, but did you ever read *Venus In Furs*. (Maybe you heard the song.)

SHAKE MECHANICS: Bits & Pieces of Resistance -- Chant Down Babylon 1991 (Cassette)

With a little help from his friends, Jon Greenbaum manages to create a completely out of time tape. Mainly synth based, Jon adds sampling, spoken word, tape cut-ups, and cello to make something Communist. Yep, that's right. 1991 and here's a Communist tape. Songs about evil corporations, the "Babylon System" (reggae, of course), and a cover of "Joe Hill!"

The music is usually pretty, but it veers into electro-experimentalism. But even the purely instrumental numbers have political titles-- and footnotes! One cut has a very long section of less than one second samples from talk radio layered with itself, sampled.

SINISTER SIX: Go Away/Keep My Cool -- EMPTY 1992 (45)

Don't read the liner notes on this record. You might never put it on, thinking if this band needs this much excusing they can't be any good. You'd be wrong.

This sixties-style punk gang is

as much fun as jerking off-- and they make less of a mess. NO production tricks. No triple takes. NO cleaning up. This is the stuff that singles were made for. Garagey enough to park a dozen cars in. It's punk, but not punk rock. It's rock, but not ROCK. It's rock and roll.

SINKHOLE4-SONG Demo -- Sink-hole 1992 (Cassette)

This band is built on the ashes of pop-punkers THE A.G.'S who you might remember from Mystic Records awhile back. They call their present sound "post-pop-punk." It's on the bio sheet!

Mostly it's straight ahead rock'n'roll. With a second guitar turning up the ROCK part. Three of the four songs are about girls and love. The fourth is a funny cover of a C&W truckin' song about pickin' up a girl hitchhiker and facing the consequences. It's nice to know that those nasty attempted one-nighters happen to other folks too.



SOUTHERN CULTURE ON THE SKIDS: For Lovers Only -- Safe House Communications 1992 (CD)

This is a weird mix, all of it with a southern tinge. There are some right out southern rock songs, some primitive rockers and some instrumentals. There's a very funny polka called THE MAN THAT WRESTLES' (aka "rustles") THE BEAR. It's told in

the first person.

Humor winds it's way through a lot of these songs, including the instrumentals. They range from rockin' to effectsless pickin'--but always "off" in a funny kind of way. Some songs, like "Daddy Was A Preacher But Mama Was A Go-Go Girl" are actual guffaws, most are smilers. Just in case you got to thinking these guys were some backwards good ole boys, there's a grunged out noisy blues song called Clyde's Lament, that's pure 1990's.

THE STYRENES: Cleveland '75 to '79 -- Homestead 1991 (CD)

Suppose you were in Cleveland in 1975. You never heard of punk rock. You were a musician, a keyboardist, and you wanted to start a band. BUT, you didn't want to play pretty music, you wanted to play CLEVELAND music. You'd start THE STYRENES.

The pre-punk through punk-punk Cleveland scene was famous for the bands that grew out of it. THE STYRENES were one of them. Not intentionally punk (how could they be, in 1975 with keyboards), but they had the attitude. Songs like "Drano in Your Veins," and "Cheap & Vulgar," were punkier in spirit than most things to come out of England years later.

Homestead's done the world a favor by collecting this stuff. Recording and song quality of some are on the duddish side, but the hits (the last 6 songs in a row!) are worth a couple of weak ones. The musicianship, with its off-kilter popish harmonies and slides into jazz, is excellent. And you gotta love a record that has as it's first words, "Plastic bags over your head."

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SUGAR SHACK: Charmer [CD
Cargo Records 1992.]

Fuzz driven guitar dominates 19 songs of Northwestern-U.S. sounding bluesy grunge. We're talkin' wah pedals, smarty-pants loser lyrics, and images of five characters with flannels, ripped blue-jeans, long dirty hair, smellin' of beer, bad food (tacos) and pot. Yes, kids, SUGAR SHACK is the 1990s dirty rock'n'roll stuff you've been seeing on MTV. Grab a Bud and burrito and join the crowd. I see a wave coming up; time to crowd surf over the heads of your peers. Quick! The MTV video camera is aimed on you!!! (BobC)

SUBVERT BLAZE: Subvert Art - Alchemy 1991 (CD)

Ok, they're a metal band. They've got long hair, a double kick drum, a heavy bass and guitar (Gibson) solos. That out of the way, I can tell you about this CD.

They don't sing about Satan, and at least one of the songs has a funk edge that almost overpowers the metal. The styles, while built around a metal core, vary from post punk on "Daze of R&W" to jazz licks, to metal licks borrowed note for note from the (metal) classics. There's a violin break and plenty of other stuff you wouldn't expect.

What you would expect from the Japanese, you get. Those wonderful Japlish lyrics like "When I meet her first time, she lived in noise. When she noticed me, I had silly life." It's nice that at least some things are predictably weird.

SUPERSUCKERS: The Songs All Sound The Same - eMpTy Records 1991 (CD)

Nyah Nyah. I got this record and you don't! It's a promo-only CD that you're not likely to find in the cut-out bins. (Your best bet would be to try the stores around ROLLING STONE MAGAZINE and SPIN, cause those guys won't know any better. Still, since the label's from Seattle, you might not find it even then.)

It's long-haired punks in garageland. One song, "Burnin' Up" defines the genre. The CD is so posterior punching you forget the medium! It could be vinyl, except for

the scratches. Songs about shitty life, sex, and even a DEAD BOYS cover. They're from various records with a couple of unreleased tracks. I thought the final one, "Razzmanazz" was going to be the deadeast. A little too guitar solo-ish, but no, it turns great! There's



Here, Kitty, Kitty,
Kitty...

Artist Wayne Hunt is in jail in upstate NY. You can write to him: Wayne Hunt, PO Box AG/BSA8050, Fallsburg, NY 12733

even a thirty minute final chord. A new record, I'll bet.

From the picture of the guys on the front, I wouldn't call this the most beautiful band in the world- but it's nice to have a band you'd rather listen to than sleep with, for a change.

SUPREME DICKS: Sky Puddle/Country of Nuns - Funky Mushroom 1992 (45)

They're Celibate-Reichian Vegetarians. If you want to find out about that, you can read the insert or write to the band. The music is sparse and unsettling, with vocal samples and space guitars (including a Hawaiian Slide Guitar). The vocals are processed and the production is ultra clean. C.O.N. is an especially eerie number that sounds like it was recorded under water, in heaven.

SYMBOLIC REASON: Symbolic Reason - X-records (1992, Cassette)

This local (Wisconsin) band hails from New York. The members grew up in Wisconsin and recently moved back. Though having already played CBGBs, they fail to get the recognition they deserve here. (In Wisconsin.) Their music is a melodic type of alternative, and you will find yourself singing the songs, discovering their meaning(s). They put on a great live show with no gimmicks or commercialism. They are really friendly in person too. I strongly suggest sending for this tape to all readers with open minds. [Last minute review by Joshua Borm]

2BAD: Things To Do Today/Get Fat/Gimmie - X-Mist 1992 (45)

Side A starts with feedback and some desperate babble. Then it goes to a heavy metal sounding beat, with some screaming and background vocals. It's got a head bobbin' beat and otherwise is completely unintelligible.

On side B, the live side, the band introduces themselves as a jazz band and plays a warped song about Elvis Presley called: GET FAT AND DIE. Kinda dirty blues avant something- with saxophone. Also on that side is Gimmie, Gimmie, Gimmie, a fast, hard hardcore song.



THRUST: She Who Must Be Obeyed - Funky Mushroom 1992 (45)

Yeah goils! And tough ones! The first song, "Bite The Apple" makes you realize that the screeching and incessant drum beat isn't for your typical Granny Mae or Macintosh. ("Teacher's pet you want an apple, get down on your knees, learn to say

please.")

My fave is a saxophone, jazzy number called Dominatrix Blues. It swings. "Let's play doctor, you're looking kind of sick. Here's a pair of handcuffs, and let me get my whip."

TIT WRENCH: Everybody KNOWS There's A God - Vinyl Communications 1992 (Cassette)

Take the speed and West Coast politization of hardcore, run it through the industrial grinder, add a lot of sampling and you've got TIT WRENCH.

I wish I knew where they got some of the tapes here. Sounds like housewives being interviewed in a Mall parking lot. Political speeches, the whole kit and caboodle. The idea is for the speaker to condemn himself, without commentary. The lyrics are angry, distorted while the samples are clear. (including if you listen carefully the SECOND verse to the Star Spangled Banner). This is musically pretty dense, but they DO include the lyrics.

TROPEL NAT: Vivir - Momento Trashicos 1992 (LP)

When a band plays ROCK, it's hard to know what's inside their minds. Are they playing it because it's all they know? Or are they playing it because they know everything that's out there, and they choose it as the way to express themselves. This band makes sure you know which.

They drop hints. You'll hear speed metal, punk, funk and rap touches. They're just letting you know that they realize there's a lot out there, and they're not afraid to use it. But they return to ROCK, It's their means of expression.

The lyrics are about half in English and half in Spanish. Either they're very surreal, or their sense of English is rather strange. Example: "Men, there's no good neither free. There's no bad who gets into your fantasy." Or how

about: "It was the song of the tree of the ones that not are." Is that perfectly clear?

JOHN TRUBEE: Evil Freaks In Seattle/White Trash Honky/ Bacon'n'Eggs Call/ Tormenting Hapless Rural Negroes - Space & Time World Enterprises (Cassette)

This is another prank phone-call tape I got from Trubee. You can probably get a copy from him for \$5 or trade. The Seattle calls are to a couple trying to sell a watch. Another couple calls them offering to trade a car for a watch. They then accuse the pair of coming on to them, and conspiring lesbian liaisons. It's hilarious and sad at the same time. The big unanswered question remains, "why don't they just hang up?"

The White Trash Honky call was excerpted in last issue's free cassette. An incredible imitation of a rural Negro accent by a very malicious white guy. This tape is truly evil. Its only redeeming value is that it teaches us how much we really enjoy the sufferings of others.

JOHN TRUBEE & THE UGLY JANITORS OF AMERICA: Naked Teenage Girls In Outer Space - Restless 1985 (LP)

John Trubee is best known for his prank phone calls and general mayhem making. Those lucky enough to get the least issue of NBRR heard a sample of those phonecalls. There are two of them on this record. The best is a call to the Reverent Trout: "We've got your daughter here in our frying pan. Could you please come and get her out?"

What you don't expect- and you get- is a record filled with mostly music. The title cut, more than nine minutes long, is an instrumental. Most

of the other songs, despite the off-the-wall titles (eg *Mental Illness Can Be Beautiful*), are instrumentals. Trubee plays guitar on these mainly jazz oriented songs.

The jazz is more mainstream than you might expect from such a wildman. There're plenty of horns and plenty of riffing. One song, *John Henry*, does go off the musical deep end. It sounds like an entire jazz album sped up and played backwards. The two songs with lyrics are serious, one is depressing and the other angry. Quite a surprise.

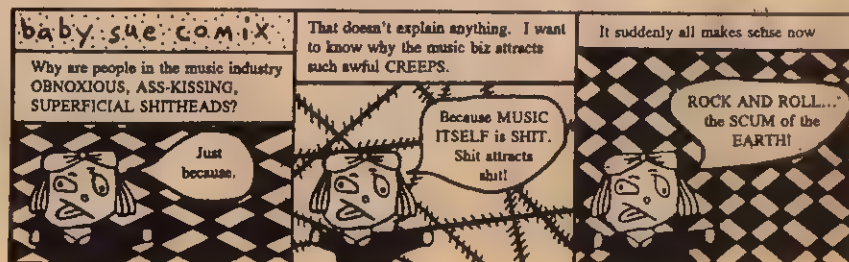


TUMBLEWEED: Wildseed - Seed Records 1992 (CD)

What would you call it if you took the psychedelic attitude and weaving guitars of the 60s, added in a bunch of the drugs made popular during that era and mixed it with 90s production, a wailing drumbeat and moved it to grungy Seattle? TUMBLEWEED. Yep, a 90s sixties band- and they're from Australia on top of it all.

After an instrumental beginning we get a song, *Millennium*, about how things are going to improve as we approach the year 2000. The age of aquarius has been pushed up a few decades- that's the theme of the band. The psychedeligrunge isn't all la-de-da happy though. "Got to get away, listening to a generation of lies. If I die before today, I guess it's nothing to me." But even that has an aura of sixties melancholia about it.

This tension between the decades isn't steady, it's dynamic. Sometimes the wah wahed guitars move to take over, sometimes, as in "Lullaby" a punk rocky feel dominates. The guys in the band look long-haired and young. They sing "I'm high and nothing can bring me down." Sub Pop star-maker Jack Endino produced the thing. You tell me what the next millennium will be like!



TVT\$: Brainwashing - Flip-side Records 1991 (LP)

It's rare to see intensely political bands from Southern California. After all, Che Guevara just doesn't fit with sun glasses, pools and clear drinks with green things floating in them. TVT\$ is an exception.

Just the fact that they rhyme Viet Nam with Republican, should give you a hint that they mean business... er... anti-business. The message is constant, although styles change from funk to rock, to hardcore. There's even an acoustic number. Called AIDS, the first line is "If I had AIDS, I think I'd shoot a politician." It ain't Melony.

The best cut is a post-punk almost dance-able number called "Like A TV." It's got a whispered, inviting course of "If I could turn you on," then the punchline--like a TV.

TYRANNOSAURUS REX: Live In Concert from BBC 1 - Windsong International distributed by ROIR

Nope, it's not a bootleg. But actual legally gotten recordings done for the BBC in 1970. I'd usually be the last person to complain that *anything* was too short, but this CD is only 27 minutes long. If you're a fan of T-Rex, that's way too short.

Unfortunately that's all they had-- and although there's a slight bit of filler, the T-Rex high pitched scat singing and signature guitar strumming more than make up for it. The recording quality (considering the age) is excellent.

It's strange how a band (person) as superficially mellow as Marc Bolan could be liked by so many mean punk rockers. The secret is to look below the surface. All the talk about God Is Love and the Magical Moon, hide some pretty heavy (and sexy) stuff. Besides, even tough guys have a soft spot someplace. For many, it's T-Rex.

ULAN BATOR: ...all the quick and the dead - Albertine Records 1993 (CD)

When I saw this CD, I immediately pulled it from the slush pile and put it on. I've had a fascination with Mongolia since 1970. And we all know that Ulan Bator is the capital of Mongolia, don't we?

Well, the cover and insert pictures look Mongolian. "Luang Prabang Music" sounds Mongolian, but the band... they sound English!

They're from New Jersey, but the singer has that sexy male voice straight from the cold wave post punk 80s. But unlike those guys, he doesn't take himself seriously, with songs about Women in Uniform, the Maginot line, and a final masterpiece *It Can't Be Over Now*. That last song, by the way, has lyrics like "roll up the carpet, put it in your mouth."

The musicianship is precise, with a super clean lead guitar, occasional acoustic guitar over variously distorted keyboards and rhythm guitars. The tempo varies from moderately slow to rockin'.

VAGINAL JESUS: Jesus Saves... His Pennies - Swasticon 1992 (7" ep)

They don't list an address, these guys, and for good reason. (I might be able to dig one up, though. Check the Labels Page under Vaginal to see if I did.) Before listening to this, I can tell you a shitload about it. On white vinyl, with a swastika on each side of the label. The songs are *Jesus Was Nothing But Jew*, *Hail The White Race*, *Coon Bashin'* and *Mother Angelica (Takes It Up The Ass)*. Mixed in the with lyrics are a picture of Hitler, a family drawing with the caption "To be born WHITE is an honor and a privilege."

There are some thanks to the KKK and some fuck yous to "Riot Grrrl, Bikini Kill and Tim Yohymie" The cover shows a picture of a crucified vagina on one side and on the other, a very Jewish looking Jesus, bending under his cross to pick up a penny.

Yes, its an irritato-multo-offenso band that is laughing up their sleeves while all kinds of people take them seriously. The music has a hardcore, minimally produced, mosh sound. Belched from the throat. The songs are fast and as funny as your sense of humor.

GUS VAN SANT: Lost World/Bursting Cloud - TK Records 1992 (45)

This is a new release of some songs recorded it 1992. It's just Gus and his guitar, with drums so light you



SPR 92

almost don't notice them. The songs are folk. The words weave around the guitar instead of following it. I lost the press release with this record, so I can't give you details. Seems to me Gus is in another band, and this is his solo project, but I'm really bad with names.

This record is kind of like find the faces in the picture. I listened again and heard a synthesizer, subtly in the background. Something new pops out every time you listen to it.

Various: **THE HOLLYWOOD TAPES--D.U.M.B.** Rock Celluloid Records CD 1993

These folks pretend that D.U.M.B. stands for something. But one look at the funpunk bands on this comp tells you-- forget those periods. This is stupid in the best sense of the word. Punk, weird music, nerdiness, dork rock, all of it. What better area for D.U.M.B.ness than California, specifically Los Angeles. That's the

theme here, although the bands are from New York. Together and proud. West Coast imbecile liberation, out of the closet and onto the CD.

It starts with IRON PROSTATE, a band of elder punks who's *Bring Me The Head of Jerry Garcia* should have been a hit on every college station from New York to New Jersey. They contribute *Nice Tan*. It's a tribute to the West Coast, it's tans and drive-by shootings. Mid-tempo bluesy punk. Then you've got FUNCTIONAL IDIOTS with *Fagmetal*, a song about a particular Los Angeles style of er...less than macho... heavy metal. Today joke's tomorrow's reality. (See the review of Helot's Revolt.)

Then come SEA MONKEYS who tell you *How To Have A Good Time*. The song sounds like the 80's West Coast bands it talks about. JOHN S HALL is from KING MISSILE and JIM FOURNIADIS from RATS OF UNUSUAL SIZE. They combine for a kind of theme song, LA. John speaks his words about an LA adventure and his life as a name dropper. Behind him the band mellow. FLY ASHTRAY acousticise an intro then go full blast into a story about Screen life. I guess it's dumb, but I can't understand the words.

Next comes FAST LANE with a manic number called *Black Limousine*. They trade scummy vocals between male and female. ACCIDENTAL POTATO CHIP featuring world famous Harris Pankin move the shift up the coast a bit to San Francisco. It's a destructo-cover version of the 60's song given the treatment it deserves—finally. Dirty, processed, with a hint of (should I say it?) grunge. Then avant scummist DOGBOWL explains how *California Is My Ex Wife*. You've got the discordant wind instruments, the almost tunes. Evidently his ex-wife took a lot of drugs.

YOUTH GONE MAD have the West Coast transportation song *Take My Car and Drive*. Lots of time changes introduce the fast power pop song. The vocal harmonies tell how the couple wants to break up and get back together tomorrow and then break up again.

The record ends with RATS OF UNUSUAL SIZE doing a cover of The Door's *LA Woman*. Jim Morrison fans will be out with machine guns. The rest of us will be smiling at the

funny vocals and funnier guitar playing.



Various: **50 YEARS OF BLUEGRASS HITS**— CMH Records (4-CDs) 1992

I think of Bluegrass music as the hardcore of Country and Western. It's superfast, with dazzling lyrics and enough energy to light up the World Trade Center after an explosion. That's why I asked the record company to send me this compilation. 4 CDs, 4 hours and 26 minutes.

Like hardcore, CDs are not the best medium for bluegrass. It's raw music and should have that recording quality.

I guess the record company realized this, so instead of releasing the original records in a format not made for them, they re-recorded many of the old songs and mastered them for CD.

It's a bit disappointing not to find BILL MONROE or some of the other stars here. But these guys just didn't make it to the digital era. You do get MERLE TRAVIS and LESTER FLATT, though. Each of them has a number of contributions to this massive compilation. I'll tell you about all the bands and their styles.

JIM & JESSE & THE VIRGINIA BOYS are traditional banjo pickin' bass, and either brushes or a washboard. You also get a bitchin' fiddle. Fast, but not quite superfast.

THE OSBORNE BROTHERS are slower, with a fiddle used more like a violin. JOE MAPHIS plays a breakneck banjo and the "hits" like *Foggy Mountain Breakdown*. BETTY JEAN ROBINSON AND THE NASHVILLE GRASS are closer to country than bluegrass. The female vocals lend a sad religious tint to the songs. MAC WISEMAN is poppier and seems like a cowboy more than a hillbilly. But you do get the fiddle.

BENNY MARTIN & JOSH GRAVES bring it back to bluegrass

though only 90 miles an hour and not a hundred. The fiddle adds weird touches and there're plenty of funny finger moves with these guys. If there's such a thing as hillbilly gospel singers THE BLUE GRASS CARDINALS are it.

Then there's ROSE LEE MAFIS, a squaredance caller who uses more reverb on her voice than I've ever heard on a bluegrass record. DON RENO AND THE TENNESSEE CUT-UPS include a superfast picker who can string rings around the competition. The fiddle ain't bad either, and they play one against the other. MERLE TRAVIS you probably already know from his country ballads. JIM & JESS AND THE VIRGINIA BOYS play fast country with a some nice vocal harmonies and a steel guitar. CARL STORY & HIS RAMBLING MOUNTAINEERS are another religious crew. But more country with a beat, than country gospel.

THE STONEMANS, besides being a grammatical problem, play an almost a rockin' beat, but not superfast. It's mountain blues that could've been played by some NY folksingers in the early sixties. If they could yodel.

DONNA STONEMAN, one of the above is slower than the band—and more traditionally country. JOHNNY GIMBLE AND BENNY MARTIN have a lot of fun with *Dueling Fiddles* and what a duel it is. LESTER FLATT plays by himself and with his NASHVILLE GRASS. He's an original, and if it weren't for his team with SCRUGGS, a lot fewer people would like bluegrass than do now. CURLEY SECKLER also plays backed by THE NASHVILLE GRASS banjoing. He's one of the more authentic bluegrass guys here. In her solo act, PATTI STONEMAN sings more rockin' than her family together. But the harmonies are pure Kentucky mountains.

Not to be outdone, WYNN OSBORNE takes a break from his brothers to play with HIS BLUEGRASS PLAYBOYS. He might just be the best picker here. He sure is the cleanest. THE GRANDPA JONES FAMILY play sentimental music with a female vocalist who sounds nothing like I'd expect a grandpa to sound. THE PINNACLE

BOYS include a drum and a guitar as well as a banjo and fiddle. They are also one of the few bands to have tempo changes in the song.

All these guys play in various combos, with one another covering great songs in the history of Bluegrass and country and western. I would prefer listening to the originals, but the originals are old and scratchy. No-where else do we have the history (and the excellent liner notes) that we have on this set, so until something better comes along, this is the best there is.

Various: *Hide, Dementia 5* [cassette compilation, no address given.] Okay, the concept comes from the intro that sounds like a 60s sci-fi movie where they talk of "crossing the threshold of the reality into Dementia 5." I like the idea: Side one is all girl bands, and Side two has some boy bands. Unfortunately, this being a budgeted-DIY compilation, lyrics weren't included and some of the words were hard to make out. But here goes anyway.

FIFTH COLUMN has one song called "Right Hook." Coming from a punk/feminist perspective, I'll let you figure out what it's about. The groove is quasi tribal drum/percussion dominated with keyboards and angry vocals.

A.S.F. is my favorite! Sloppy, oft-minimalist, three-chord punk at its worst (best!). They have four songs here. One, "Frat Boy" makes fun of frats (not hard to do) with lyrics like "Fuck you Sigma Nu!" and another, "Clit and Clover," (to the medley of "Crimson and Clover") repeats those words just like the original. It's the band's new motto. A lesbo mantra? Wonderful!

UNWARRANTED TRUST sings a military/war/patriarchy pro-

test song called "Honour's Calling." It's an upbeat, punchy, 3-chord punk tune with angry lyrics.

WORD OF MOUTH, play a derivative of the classic (!) "Do You Know the Way to San Jose." Since I don't know the original I'm assuming this is a spoof. It sounds like a Christmas tune cuz they keep singing "I've never heard of Joe Joe Joe juh-Joe Joe Bob" and they follow it with a similar line singing "ho ho ho ho ho" instead of the Joe. So it sounds like Santa Claus.

THE CURSE. The first of two songs by these characters is called "Teenage Meat." It's a folksy-sounding acoustic number about picking up on young boys: "Honey, tenderize me, hang me from your rack." Can't go wrong there.

THE BETTYS perform "Robot Band" and the vocals sing as if imitating a robot. The music is simple, monotonous guitar and what sounds like a drum machine. A concept tune about singing back at the audience.

GIRL WAR III - what a name! - sing "Happy Birthday" and that's all.

MYDOLLS - another clever name - have a Native American sound for their "Savage Song," about American Indians, of course.

POLKAHOLIX. Yep, demented polka. Certainly redefining that genre of music. Weird Al eat your heart out!

EDIE STIENER perform "My Reputation" with a drugged-out 60s flavor. Kinda repetitively four/four drums with droning guitar.

Next is RAGGED BAGS, also with a 60s acid flavor, with two songs.

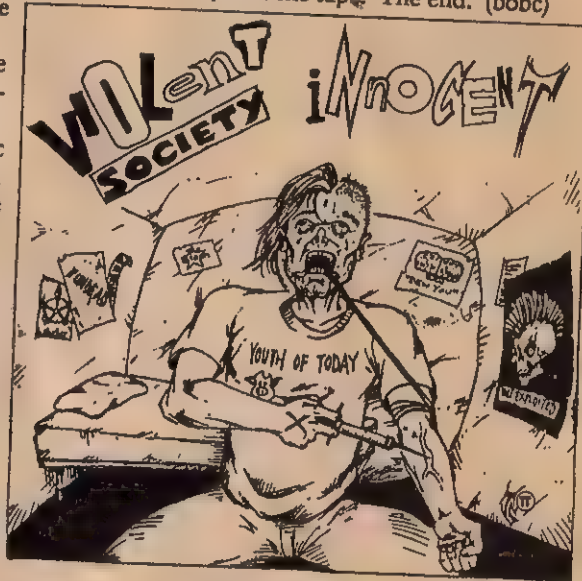
First male vocals on the tape.

NEW MR. ORRS has the longest song on the tape.

It's a folksy acoustic bass and guitar jam for seven minutes. More guitars, some distorted, come in with out-of-tune violins and out-of-key vocals. The song's called "Oven of Time." Hmm....

REALLY RED is pretty heavy noise-without-structure with spoken word stuff over the top, talking about S&M or something. They begin a groove and settle into some nice pseudo hard-core guitar fury. "Youth Culture For Sale" it's called. Cool!

RACER X concludes with a poorly recorded, surf-punk sounding instrumental jam. What sounds like a recording of a television commercial completes the tape. The end. (bobe)



VIOLENT SOCIETY: Innocent - Dead Elvis Records 1992 (7" 33)

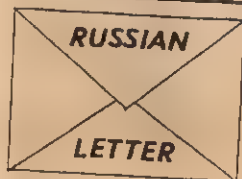
Before you even get to the music, you've got to appreciate the cover. A punk burnout, shooting up with a huge spike and wearing a YOUTH OF TODAY t-shirt. (For those who don't know, Y.O.T. were a strongly anti-drug band.) Funny and punk as a safety pin.

So are these guys. Except for a metal EQing the instruments are right out of the 70s-80s bridge. The lyrics are fast and mean, and the vocals remind me of the beginnings of punk/post punk crossover. Whatever, I bet they call themselves punk - a brave thing to do in the 90s.

WALK PROUD: One More Time/Our World/Intense - Nemesis Records (45)

Gavin calls this an example of a "Big Shoe" band. There's a whole group (genre?) of bands that have sleeves with big shoes (boots) on them.

This one shows 'em on a skinhead carrying a baseball bat. From their picture, they look young, hispanic/white/& oriental. The songs



The initial issue of *Russian Letter*, the first English-language fanzine on Russian and ex-Soviet independent/alternative/punk music, is out now. It consists of a conversation with Siberian punks and journalists on the subject of punk in Russia; interviews and lyrics from Toltek Video, the first Russian underground video zine; an interview and translated lyrics from Aleksandr Bashlachev, a legendary singing poet; a previously unpublished Sonic Youth interview taken during their Soviet tour 3 years ago. 40 pages in all.

Feel free to write to *Russian Letter* c/o Sergey Chernov, P.O. Box 30, St. Petersburg 192282, Russia. Tel.: (812) 2994118.

are strong fast hardcore with angry sounding lyrics. One song is about ecology. The other two are more obscure. Everything reflects anger and frustration and is great to jump in the slam pit to- with your big shoes.

THE WALLMEN: International House of JuJu/Tochax - Dead Judy Records 1991 (45)

This band's been true to its indy roots for as long as I can remember. They've put out cassettes, records and done everything their own way. Musically the A-side sounds like Cleveland punk rock when nobody exactly knew what punk was. The bass keeps a dance beat while the guitars and vocals stab through it. Then there's a fast break and while guitar rave up. Then back to the dance-ish part. The B-side is much different. It's minimally produced, with backing vocals and a kind of hillbilly feel.

WHO KILLED BAMBI: Greed - 1993(Cassette) 1993

A Long Island punk bank. Mostly mid-tempo melodic. Most of the songs have messages. There's one about the evils of corporate music. Another, about a guy who died of a drug overdose. The band is not a one-style fits all. They move back and forth between NY '77 style punk and other stuff, including my favorite, a double-timed punkabilly song called *Psycho Nazi Bimbo's* (sic) *On Angel Dust*.

I gotta say, though, they're guilty of the number one dumbitude in cassette recording. No ADDRESS! Not on the cassette label- not on the insert. Yo boys! You got the review. How're people gonna get the tape?

WIPE OUT SKATERS: Revenge Is A Right - Mondo 1992 (LP)

I got this record while on tour with ARTLESS. Wow! Hardcore fun-punk with near unintelligible lyrics, some of the best blistering guitar I've heard in years, speed drumming, a hilarious cover, and production by RAUNCHHAND, Mike Mariconda. All that and not a touch of heavy metal! What more could you want? (Actually a lyric sheet would be nice. The band sings mostly in "English" and it's not exactly up front in the mix.) My hit of the week right now.

YMO: Kyoretsu Na Rhythm -Restless Records 1990 (CD)

I don't think it says YELLOW MAGIC ORCHESTRA anywhere on

this CD. Maybe they're trying to get away from that.

This is a collection of songs off various albums that this Japanese electronic group has recorded.. Most of the music is heavy dance, although "Computer Games" starts with two minutes of sampled sounds from those machines. "Nice Age" is a catchy number that's less bass heavy and more poppy than the others.

The hit here is a remake of Archie Bell & the Drell's *Tighten Up*. Using synths instead of guitars, they add a Euro-oriental flavor. Also in this is song is a parody of a Japanese-English business conversation complete with stuttering. At the end, the American talks with a Japanese guy who doesn't understand. The American makes fun of Japan and the Japanese people- in all the cliched ways, smiling while insulting. The irony is doubled, however, because the "American" has a heavy Japanese accent. So the parody (unintentional?) is of a Japanese guy parodying the Japanese image of the way they imagine Americans to imagine the Japanese. Pretty funny!

The final song, a very long very dancy, *YMO in the 90's*, could be a club hit.

YOUTH GONE MAD: Baby Talk/Ain't That A Shame (cassingle)

This double cover cassette is only available from the band itself. Each individual cut, however, appears elsewhere. The female vocalist carries the Johnny Thunder cover, backed up by a fun male. Still, it's not that much different from the original.

The blues/rock cover, now that's something else! Grunged out, noise guitars feedback, wowie zowie. This is the side to play for the old folks who really love the original. They'll leave the party.

YOUTH GONE MAD/ SOUND BYTE HOUSE: U Want It/ Porcupine/ Bastard Squad - Moving Target/Rot'en'Roll 1992 (45)

YGM have a pair of un-PC songs, in a mad punk style. *U Want It* is thrashier and more up front than Porcupine. The latter is punk blues. Both are mean or funny, depending on your persuasion. SBH play fast angry hardcore, but I can't tell you what they're saying. It's too punk to understand.

More Label names and addresses:

Orphanage Records
c/o T. Storm
1702 W. Camelback (315)
Phoenix AZ 85015

OS
1388 Haight St. (227)
San Francisco CA

Plumb Records
1127 Commonwealth(14)
Allston MA 02134

Poison Plant
PO Box 19623
Alexandria VA
22320-1623

Private
65 Somerset Drive
Suffern NY 10901

Psychiatric Petting Zoo
PO Box 9382
Reno NV 89507

Ralph Records/T.E.C.
109 Minna Street #391
San Francisco CA 94105

Rave Records
PO Box 40075
Philadelphia PA 19106

Raw Deal
PO Box 3162
Jamaica, NY 11431.

Relativity Records
c/o Important Records
187-07 Henderson St.
Hollis NY .11434

Restless
1616 Vista Del Mar Ave.
Hollywood CA 90028

Rope-A-Dope
PO Box 544
Yonkers NY 10012

Ruling Factor Records
375 S. Winoski Ave #1
Burlington VT 05401

Safe House Communice
PO Box 349
W. Lebanon NH 03784

Scotti Bros
2114 Pico Blvd.
Santa Monica CA 90405

Seed Records
19 West 21 St (501)
New York NY 10010

Selfless Records
8827 Hanford
Dallas TX 75243

Sinkhole
c/o Thatcher Ulrich
63 Melcher St (1)
Boston MA 02210

Skreamin' Skull Records
PO Box 666
Middlesex NJ 08846

Space/ Time World Ent
John Trubee
11438 Killion St (4)
N. Hollywood CA
91601

Split records
c/o Tereee Barnes
1409 Tonopah
Reno NV 89509

Still The Rough Mix
PO Box 512
Vestal NY 13851

Sub Pop Records
PO Box 20645
Seattle, WA 98102

Sydney Prod.
62 Western Ave.
Morristown NJ 07960

THD Records
2020 Seabury Ave.
Minneapolis MN 55406

TK Records
PO Box 42423
Portland OR 97242

TOD Tapes
c/o Eine Kleine
Totenmusik
PO Box 10410
Arlington VA 22210

Vaginal Jesus
c/o Jesus Freaks
167 Cherry St. (226)
Milford CT 06460

Vinyl Communications
PO Box 8623
Chula Vista
CA 91912

Vital Music Records
81 Second Ave.
NYC, NY 10003

Wasteland Recs
1775 Broadway
New York NY 10019

Who Killed Bambi
no address or phone
number

Wobble Records
PO Box 170
Stockport Cheshire SK7
9DS ENGLAND

World of Hurt Records
6 Greene St., 2nd Floor
New York, NY 10013

X-Mist Records
Meisenweg 10
Nagold 7270
GERMANY

X-Records
600 Laurens Rd.
Greenville SC 29611

Youth Gone Mad
c/o Ena Costabi
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68. GRAY MATTER 'Thog' (C)

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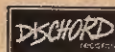
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THE SEIDBOARD PUNK AUCTION starts in the next column.

THE SEIDBOARD AUCTION

- A2009 **39 CLOCKS:** "39 Back Pages of" fanzine, presskit & booklet about the band
 5100 **39 CLOCKS:** Pain It Dark 'zine (German)
 6036 **A.P.P.L.E.:** lyric booklet '87(?)
 P1004 **ABWARTS:** giant (approx 2' x 4') silkscreened poster (folded/frayed)
 AV2058 **THE ADVERTS:** SOUNDS 2/18/78 cover story also JAMES WILLIAMSON, SQUEEZE
 5070 **AGIT-POP:** feat in PIT MAGAZINE 3/88(?)
 8297 **AGNOSTIC FRONT:** Attitude '85 interview.
 B1031 **AGNOSTIC FRONT:** Attitude 1/86 interview (xeroxing)
 8282 **AGNOSTIC FRONT:** Big City #8 interv. & KRAUT, HT ATTACK, UNDEAD, POWERTRIP
 7043 **AGNOSTIC FRONT:** cov story XXX (86?) also CRO MAGS
 72416 **AGNOSTIC FRONT:** In-Effect Records 'zine feat/Interview also PRONG, 24-7 SPYZ, SICK OF IT ALL, RAW DEAL, MADBALL
 2156 **AGNOSTIC FRONT:** Live AT CBGB -In Effect LP Promo
 A5031 **AGNOSTIC FRONT:** Suburban Voice #26 cover story & DICTATORS, ALL, SNFU, EFFIGIES
 8290 **AGNOSTIC FRONT:** The Village Noise Winter '87 interv. (sl. tear on cover)
 7033 **AGNOSTIC FRONT:** (86) XCLAIM 'zine interv.
 2015 **ALBERTO & LOST TRIOS PARANOIAS:** Souff Rock ep 7" stiff UK ps
 V6538 **WILLIE "LOCO" ALEXANDER:** Night Own 5/4/77 cover story
 V6540 **WILLIE "LOCO" ALEXANDER:** Roller Babe! #1 1/76 cover story all Boston Fanzine
 C1036 **ALL:** Merchandise catalog Fall/88
 4126 **GG ALLIN:** 11 x 17 Poster B&W for 10/6/87 CAT CLUB show NYC
 A2005 **GG ALLIN:** Poster for Cat Club show 11/86 w/ ARTLESS
 C1020 **GG ALLIN:** Sieg Der Vernunft interview-also pix of dismembered people & other gore (German)
 M5046 **ALTERNATIVE TV:** Action, Time Vision/Another Coke -DFC UK 45
 M5044 **ALTERNATIVE TV:** Life After Life/(L.A.L. dub) -DFC UK 45
 M5043 **ALTERNATIVE TV:** Life/Love Lies Limp -DFC UK 45
 M5045 **ALTERNATIVE TV:** Live Lies Limp -S.G. Records 45 UK flexi from Sniffing Glue 'zine
 M5042 **ALTERNATIVE TV:** The Force Is Blind/Lost In Room -DFC 45 UK
 A2189 **ANGRY SAMOANS:** color poster for "Inside My Brain"
 6101 **ANGRY SAMOANS:** poster for Inside My Brain 3 colors
 5111 **ANGRY SAMOANS:** story w/pic Apocalypse Now (Swiss) '84
 2163 **ANTHRAX:** "Among The Living" UK Tour handbill B&W
 6018 **ANTI-NOWHERE LEAGUE:** City Indian '84(?) fanzine, 1pg article (German)
 8504 **APPENDIX (FINNISH):** Giant B&W poster from Propaganda Records
 6015 **THE ASEXUALS:** Nomadic Underground Fanzine '85(?) interv.
 6048 **B.G.K.:** Pakean Utzi Arte!!! Fanzine, lyrics sm pic (Spain)
 A2308 **BABOON DOOLEY:** Original Xerox comics sent for free fanzine use
 4035 **LESTER BANGS:** Reject letter from Cream (unsigned) written by L.B. (slight tear)
 8153 **STIV BATORS:** It's All Right To Be An Ass Hole Xerox zine cover story 10/91
 V8142 **CAPTAIN BEEFHEART:** NY Rocker 12/80 cov. story & interv. also BOWIE, VAPORS,
 6013 **BGG:** Chainsaw 1/85 (flexi & story)
 6002 **JELLO BIAFRA:** On cover of VOMIT VISIONS single "I Hate The World (w/ Eric Hysterix)
 -Wasted Vinyl 45 (Germany)
 8176 **JELLO BIAFRA:** Swig 3/91 Interview (Russian w/ English translation)
 4135 **JELLO BIAFRA:** Syracuse Post-Standard 11/13/87 "Jello Takes A Hard Line" story abt local speech.
 5112 **BIG STICK:** interview & review (by Cosloy) Conflict 3/86
 2231 **BIJOU FUNNIES:** 1969 comic w/ R. Crumb, Skip Williamson, R. Crumb, Art Spiegelman, Gilbert Shelton, and more
 3134 **BLACK FLAG:** Blasting Concept LP -SST also HUSKER DU, SACCHARINE TRUST, MINUTEMENT, MEAT PUPPETS, STAINS
 V8127 **BLACK FLAG:** Blitz 11/82 cover story also RAIN PARADE, THE CYRKLE
 A2139 **BLONDIE:** Dreaming/Sound Asleep 45 Phonogram, France (SOS)
 EV1031 **BLONDIE:** NY Rocker 10/77 cover story & CLASH, X-RAY SPEX, AVENGERS, L. BANGS
 5579 **BLONDIE:** Rolling Stone 6/28/79 cover story also GRAHAM PARKER
 V5518 **BLONDIE:** Spider 7/79 cover story also DAVID JOHANSEN, LEVI & THE ROCKETS
 8610A **BOMB:** Reprise Records Presskit 8x10 & bio
 2008 **BOW WOW WOW:** Postcard announcing New LP w/B&W pic (1980?)
 8307 **BOY (CLOTHING STORE):** Murdered person poster (sl tear) for Dutch shop
 6075 **THE BOYS:** Brickfield Nights/Teachers Pet -Nems 45 UK
 4087 **THE BRAINEATERS:** Idle Thoughts fanzine cover story Canada also DEAD KENNEDYS
 6020 **CHARLES BUKOWSKI:** 2 pg story in City Indian 8/85 (German fanzine) also MCD
 AV1038 **THE BUTTHOLE SURFERS:** 8 1/2 x 14 poster for DC concert 7/4/89
 2188 **THE BUTTHOLE SURFERS:** Postcard invite to NY Party 4/26/91
 AV2054 **BUZZCOCKS:** NY ROCKERS 10/79 cover story also GANG OF FOUR, IAN DURY
 AV2149 **BUZZCOCKS:** Sounds 9/23/78 cover story also LED ZEP, MOTORHEAD, RADIO STARS
 A2450 **THE CELIBATE RIFLES:** Free TNT Cover story (undated)
 6049 **EUGENE CHADBOURNE:** Burden of Friendship -Cassette, packaged in a melted & folded LP, Impossible to open without breaking.
 4019 **THE CHAMELEONS:** interv. in THE BIG TAKEOVER 7/89
 8342 **JAMES CHANCE:** Coolest Retard 5/81 interv. also BUSH TETRAS, WAS(NOT WAS)
 FV1000 **CHESTERFIELD KINGS:** THE BOB 11/85 (feat. & DEAD MILMEN, JEFFREY LEE PIERCE
 7044 **CHUMBAWUMBA:** int. in WORTHLESS #16 (86?)
 5557 **JOHN COOPER CLARKE:** "Gimmix/I Married A Monster From Outer Space" CBS -Orange triangle, (Sticker on sl)
 AV1028 **JOHN COOPER CLARKE:** NME 7/7/79 cover story
 AV1023 **THE CLASH:** NME 7/15/78 cover "A Night In The Cells". Parole!
 EV1030 **THE CLASH:** NY ROKER 4/79 interview & gig reports (cover torn)
 AV2111 **THE CLASH:** Trouser Press 4/81 cover story
 AV3031 **JIMMY CLIFF:** Third World Rock '82 UK feat. also TOOTS & THE MAYTELS
 AV5044 **THE COCTEAU TWINS:** Reflex 9/88 cover story w/MISSION OF BURMA flexi
 8612 **JOE COLEMAN:** Postcard invite (painting on front) to opening in NYC 6/92
 A2172 **CORROSION OF C:** Subur Voice '86 inter & TOXIC REASONS, DOGGY STYLE
 2023 **ELVIS COSTELLO:** "Live At Hollywood High" -Radar Records promo PS
 2146 **ELVIS COSTELLO:** Accidents/Talking/Wed. Week -Radar (Japan)
 4085 **ELVIS COSTELLO:** Alison/Less Than Zero -Stiff (45 German)
 3193 **ELVIS COSTELLO:** cover story Trouser Press 12/77
 2171 **ELVIS COSTELLO:** Detectives/Accidents/Alison-Columbia 7" 33 promo NO PS
 4153 **ELVIS COSTELLO:** From A Whisper/Luxembourg -F Beat 45 UK
 1228 **ELVIS COSTELLO:** From A Whisper/Luxembourg -F Beat UK PS 7" 45
 4095 **ELVIS COSTELLO:** I Can't Stand Up/Girl's Talk -F Beat 45 UK
 2013 **ELVIS COSTELLO:** New Amsterdam/Dr. Luther/Ghost Train/Memory 7" pic disk F-Beat UK
 V8218 **ELVIS COSTELLO:** NY Rocker 10/82 cover story also JUNIOR WELLS, FLESH EATERS, LYDIA LUNCH
 V8207 **ELVIS COSTELLO:** NY Rocker 2/79 "The Story He Won't Tell" cover plus STIFFS, SIOUXSIE, FRIPP, CALE XTC
 A3005 **THE CRAMPS:** 5 X 7 GLOSSY B&W PHOTO 1976
 BV1008 **THE CRAMPS:** New Route 5/92 cover story (cover torn)
 V2617 **THE CRAMPS:** Tales from THE CRAMPS comic book about the band by R. Proterudi '83
 V2618 **THE CRAMPS:** The Haunt of The Cramps comic book about the band by K. Guidio '83
 1279 **CRASS:** Reality Asylum/Shaved Women -Crass Records UK orig. pressing in booklet cover

Sealboard Auction (continued)

- A5042 ALESTER CROWLEY: Witchcraft 5/77 "Moonchild" (Germ) & Bk of Thoth/RIMBAUD
 4022 CRUCIFIX: Trust 2/91 cover story
 1060 D.O.A.: 8 x 10 B&W glossy
 6047 D.O.A.: Alternativa '84(?) Fanzine 2 pg. interv. (Spain)
 A2449 D.O.A.: Bad News 5/87 interview also REAGAN YOUTH
 AV5041 D.O.A.: Hardcore 4 New Jersey '85 interview
 1099 D.O.A.: Interview in TRUST 9/89 pic - German
 A5030 DAG NASTY: WUSC-FM Prog Guide fall '88 feat. also JIM CARROL
 A3001 THE DAMNED: 5 X 7 GLOSSY B&W PHOTO at CBGBs 1976
 4080 THE DAMNED: Problem Child/You Take My Money -Stiff 45 UK, no PS
 2216 THE DAMNED: DAMNED, DAMNED, DAMNED-MFF/Stiff 2LP yellow vinyl
 6041 GLEN DANZIG: Teen Punk Fanzine interview 1pg. '86(?)
 7102 GLEN DANZIG: XXX Fanzine (86) interview, also GONE, SWANS, BEEFEATER
 A2402 THE DEAD: Kennedys feat. in OPTION 9/85 (zine creased)
 3187 THE DEAD BOYS: 5 x 7 B&W pic Set Sale \$7 (color xerox of Cheetha Chrome also \$7
 A2310 THE DEAD BOYS: color xerox of Stiv Bators at D.B. show CBGBs
 3162 THE DEAD BOYS: cover story 3rd Wave fall '78 also FLESHTONES, ROBERT GORDON,
 AV2115 THE DEAD BOYS: Tues. Night 9/6/77 cover & main feature xerox fanzine
 3182 DEAD KENNEDYS: cover story SOUND! 1/81, Finnish also TED NUGENT, HANOI
 ROCKS, TOOTS & MAYTALS
 8302 DEAD KENNEDYS: Hard Times 6/85 cover story/interv. also FALSE PROPHETS, IAN
 MACKAYE (title of DK's piece cut, no text missing)
 6067 DEAD KENNEDYS: Obituaries Fanzine interview by Bloody Mess '85(?)
 6060 DEAD KENNEDYS: Punk & Disorderly LP -Poshboy Ex- also ADICTS, CHAOS UK,
 GBH, PETER & TEST TUBES, more...
 A4014 DEAD KENNEDYS: Smash Aparthy #8 interview also SUBHUMANS interview
 4089 THE DEAD KENNEDYS: flexi from TAKE IT '81 Nazi Punks also FLIPPER, ANGRY
 SAMOANS, slight crease
 A2447 THE DEAD KENNEDYS: Leaflet reprint from Revolutionary Worker 7/8/86 "DKs
 Upfront & Under Fire"
 A2441 THE DEAD KENNEDYS: No More Censorship Defense Fund Paper (orig a Record insert)
 A2178 THE DEAD KENNEDYS: Suburban Voice '85(?) interview (xeroxed fanzine)
 V8205 THE DEAD KENNEDYS: Take It '81(?) flexi in 'zine also on flexi ANGRY SAMOANS,
 FLIPPER, all featured in 7 zine plus BLACK FLAG, 1/2 JAPANESE (WOC)
 A3007 THE DEADBOYS: 5 X 7 GLOSSY B&W PHOTO CBGBS 1977
 5078 DEATH SENTENCE (VANCOUVER): Favorite Stogie fanzine Sum. '86 interview
 V8101 DEJA VODOO: Deja Voodoo Train Winter 85 office newsletter of band, dead car issue
 8301 THE DESCENDENTS: Guilloine 12/85 interv. (WOC)
 6003 DESERT STORM: Tops Trading Cards, still sealed packet
 3112 MINK DEVILLE: Cadillac Walk/Spanish Stroll EMI Italy 45
 A6028 MINK DEVILLE: NME 8/13/77 cover story also STEELY DAN
 AV1027 DEVO: NME 7/14/79 cover story
 6090B ANDREW DICE CLAY: Reprise press kit w/bio & 8x10 in folder
 7030 THE DICKIES: BAD NEWS 12/86 Cov story/interview
 A3002 THE DICTATORS: 5 X 7 GLOSSY B&W PHOTO at MAX'S 1976
 V8092 THE DICTATORS: NY News Magazine 9/19/76 cover pic story "Punk Rock"
 V8064 THE DICTATORS: Young, Fast & Scientific fanzine cover story also THE RAMONES,
 MX-80 SOUND, '78
 8300 DIE KRUEZEN: No Worries fanzine Sp. 85(?) interv.
 6000 DIE TOTEN HOSEN: Schmuck feat. 1/83 (German 'zine, text English)
 3132 THE DILS: Saturday Night Pogo LP -Rhino also MOTELS, VOM, DOGS, CHAINSAW M.
 (jacket shopworn)
 E1083 DINOSAUR J.R.: Press Kit w/photo -Warner Bros
 8059 DISORDER: Handbill for Japan concert w/ MEATFLY & SNUFF 4/91
 V8122 DNA (THE NO WAVE GROUP): Xeroxed presskit early (Creatchfield) era
 2208 DUDLEY DO-RIGHT: Whitman Coloring book 1972
 AV2057 IAN DURY: SOUNDS 10/15/77 cover story also THE CLASH, THE DAMNED,
 GENESIS, J. RICHMAN (cover wrinkled)
 3114 IAN DURY: Wake Up/Sweet Gene Vincent -Stiff German 45
 A2302 EAST COAST PUNK C.U.D.: 'zine Connecticut 'zine from early 80's (xeroxed)
 w/MISGUIDED interview & reviews of TSOL, HEART ATTACK, ANGRY
 SAMOANS
 2147 EDDIE & THE HOT RODS: "At The Sound of Speed" 45 -Island 4 songs UK No PS
 5029 EDDIE & THE HOTRODS: 8 x 10 B&W pic of band's airport arrival press con 1977 set sale
 \$7 ea (NOT FOR PUBLICATION)
 5028 EDDIE & THE HOTRODS: 8 x 10 B&W live show (MAX'S KANSAS CITY) 1977 set sale \$7
 AV2064 DAVE EDMUND: NME 9/23/78 also THE RAMONES
 C1008 EIGHTH ROUT ARMY: Poster for Nihilist Olympics (red & yellow)
 8151 THE EIGHTIES: De Telegraaf 9/9/80 headline story about Dutch squatter riots (in Dutch)
 2095 EINSTURZENDE NEUBAUTEN: cover story NME 2/5/83 woc, also small BOWIE story
 5020A THE EMBARRASMENT: Retrospective-Cassette on Fresh Sounds '84 best of early stuff
 5030 THE ERASERS: 8 x 10 B&W pic of live show (CBGBs) 1977 set sale \$5 ea
 3038 FAITH NO MORE: Poster for Mordam Records Debut LP Irge b&w folded
 8610 FAITH NO MORE: Reprise promo kit (84) bio & glossy
 E1003 MIA FARROW: Ladies Home Journal 8/68 cover story "Mia Talks and Talks"
 (few pages cut, but NOT in this story, cover perfect)
 5031 THE FAST: 8 x 10 B&W pic of live show (MAX'S) 1977 set sale \$5 ea
 A2014 FEAR: 8 x 10 B&W Promo pic: Restless Records
 6502 THE FEELIES: Extract from "Crazy Rhythms" flexi -STIFF
 5548 THE FEELIES: New Route Fall '89 1pg story w/ small pic
 C1007 FINNISH HARDCORE: Propaganda Zine 10/82 w/ RUSTEYTY, APPENDIX more
 7074 FIREHOSE: intv w/ Mike Watt "Poison Penn" 12/85 also Nick Zedd,
 C1006 FIREHOSE: Nadine 11/88 Mike Watt interview
 A2454 FIREHOSE: Who's Laughing Now M. WATT interview small fanzine, '86(?)
 1043 JIM FOETUS: Fool's Mate Magazine (Japan) cover story 10/89
 2248 THE FOUR HORSEMEN: Poster/insert "The Boats Of" Circus handbill parody
 8062 THE FOUR HORSEMEN: presskit from Reprise
 AV2079 ROBERT FRIPP: Trouser Press 1/82 cover story also STRANGLERS
 A5029 FRED FRITH: Buttrug cover story iss #4 also YO LA TENGO, BEATH AHPPENING,
 E1060 FRONT PAGE DETECTIVE 11/84: "Carole's Lust Killer Used A Weird Weapon" also
 "Shrouded the Naked Body in CAT FOOD!"
 1069 FUGAZI: Interv: Ink Disease Fall '89 also BAD RELIGION, BEAT NIGS, STIFF LITTLE
 FINGERS
 A2166 FUGAZI: Trust 9/88 (German) cover story/interview
 5523 THE FUG: POEM FROM JAIL (chapbook by ED SANDERS) second printing City Lights
 books)
 6510 THE FUZZTONES: Der Penis 3/87 interv. (German)
 6518 GANGREEN: Skate To Hell/We'll Give It To You -Roadracer skateboard shaped 7" pic
 disk no PS
 A2456 GAY COWBOYS IN BONDAGE: Alternative Rhythms 6/84 cover story

- 5528 GAY CULTURE: Maenner Charme Poster from early seventies German gay performance group with
 music by TON STEINE SCHERBEN
 5116 THE GERMS: Forming/Live-What? Recs no ps
 V8095 THE GERMS: Slash 8/77 interview also ZEROS, DILS, MUMPS JOHNNY ROTTEN cover
 E1017 THE GERMS: xeroxed photo Darby Crash singing w/skull t-shirt
 5570 H.R. GIGER: Interview Magazine 12/81 intrv.
 V8128 GIRLSCHOOL: Zig Zag '81(?) cover story also NICO, GEN X, UNDERTONES
 4152 ROBERT GORDON: Fire/Fresh Fish Special -Private Stock 45 w/LINK WRAY
 4050B GRAY MATTER: Dischord full color poster
 2051 THE GUN CLUB: story in COOLEST RETARD 5/82 also UK SUBS, PETE SHELLEY, DEPECHE
 ODE (fanzine)
 6096 GWAR: invite to show at Lighthouse 4/86
 BV1009 GWAR: New Route 4/92 cover story also ROLLINGS
 5016 HALF JAPANESE: "I Can't Stand Cats" small book written & illus by David Fair
 V8135 HALF JAPANESE: Descenes 12/79 cover story also BAD BRAINS
 A2100 HALF JAPANESE: News Letter 12/83 xerox & staples w/pics
 V8093 HALF JAPANESE: Take It '81 story & flexi also LYRES, ARMAND SCHAUBROECK
 5022 HALF JAPANESE: Xmas Card/Bookmark 1/2 x 11 (gl fray)
 5087 HAPPY WORLD: Jump for Joy ep -H.W. Recs 7" 33
 2193 HARDCORE LIVE: poster from Greece, cartoon & all names in Greek
 5550 KEITH HARRING: Leaflet for RESIST party at THE PALLADIUM, K.H. drawing
 3190 RICHARD HELL: 8 x 10 B&W pic from live shows at cbgbs set sale \$5 each
 3159 RICHARD HELL: 8x 10 band photo w/Voidoids 8 x 10
 3158 RICHARD HELL: 8x 10 solo photo
 V8233 RICHARD HELL: East Village Newspaper 10/79 "Slum Journal" by R.H. also LINK WRAY
 3157 RICHARD HELL: interview NME 2/12/83
 3002 RICHARD HELL: Photopostcard from 1979, B&W
 V8065 RICHARD HELL: Substitute fanzine interview '78
 4075 PEE-WEE HERMAN: NY Post 7/20/91 "Oh, Pee-Wee" headline, mug shots, front page
 8243 JOHN HINKLEY: Fundraising promo pack from John's mom for American Mental Health Fund
 AV3035 HOODOO GURUS: On The Street (Australia) 2/86 cover also 10,000 MANIACS
 8285 HUGO LARGO: Urban Reg Fanzine '86(?) interview
 6016 HUSKER DU: Breakout 'zine 10/85 story (German)
 A2180 HUSKER DU: Coolest Retard 3/82 interview
 6065 HUSKER DU: Truly Needy 5/85 cover story also MEAT PUPPETS, NICK CAVE, EINSTURZENDE
 5032 BILLY IDOL: 8x10 B&W pic at record signing party (1977) 1977 set sale \$7 ea
 A5032 IGGY POP: Fanzine '88 cover story also PATTI SMITH
 5098 IGNITION: "Bought & Sold" w/FEEDTIME, V.P. STINGER, SCAB CADILLAC -Howl Recs
 (German) 7" 33 no ps
 6078 ILL REPUTE: Holloween '84 7" 33 -Mystic Records
 5091 JOE JACKSON: feat. in Soho Weekly News 6/79
 A6030 THE JAM: 8x10 glossy (Bruce Foxton) ca 1978
 A6031 THE JAM: 8x10 glossy (Rick Buckley) ca 1978
 3089 THE JAM: cover story Trouser Press 8/83 also REM, VIOLENT FEMMES, PETE SHELLEY
 5545 THE JAM: Town Called Malice (Live)/Precious (Extended) 12" Metronome no PS, German
 F1021 JAWBOX: Under The Volcano #10 interview also COWS, BABYLAND

PUNK RECORD AUCTION (Records are in Mint or Very Good Condition except where
 noted Send bids to: Alan Korn, 62 Landers St, San Francisco CA 94114

SINGLES

- 23 Skidoo
 Adam & the Ants
 Agent Orange
 Antiseen
 Antiseen
 Black Flag
 Cows
 Crispy Ambulance
 Das Damen
 Deadbeats
 Feeders
 Flaming Lips
 Fugazi
 Gang of Four
 Gories
 Gorilla
 Helmet
 Joseph K
 Joy Division
 KAOS
 Kraut
 Les Thugs
 Pain Teens
 Pavement
 Mark Perry
 Rain Parade
 REM
 Smiths
 Sonic Youth/Mudhoney
 Tad
 TV Personalities
 cover)
 Undead
 Unsane
 V/A
 V/A
 Ethics/Another Baby's Face 7"
 B-Sides Picture Disk w/3 cuts (Friends/Kick/Physical)
 Everything Turns Gray/Pipeline (Poshboy; water damage on sleeve
 "Blood of Freaks" 4 song EP (Ajax)
 Sub Pop 7" (red vinyl)
 Thirsty and Miserable/Life of Pain (Unicorn; Licorice Pizza promo; no pic
 sleeve; some scratches)
 Chew 7" (Treehouse)
 From the Cradle to the Grave/Four Minutes From The Frontline (Assault 1)
 Sad Nite/Making Time (Sub Pop)
 Kill The Ripples 7" (Dangerhouse)
 Jesus Entering from the Rear + 3 7" (Placebo)
 Sub Pop 7" (Drug Machine/Strychnine; Ltd ed 15000)
 Sub Pop 7" (Song #1/Joe #1/Break In; Ltd ed 2000)
 Damaged Goods/Love Like Anthrax/Armalite Rifle (Fast)
 Sub Pop 7" (red vinyl)
 Sub Pop 7" (grey vinyl)
 1st Amphetamine Reptile 7"
 The Farewell Single (The Missionary/One Angle/Second Angle) (Crepesole)
 These Days/Love Will Tear Us Apart (Promo/Jukebox 7"; Facus 23)
 Alcohol/Top Secret/Iron Dream (What Records; No ps; some scratches)
 Unemployed 7" (Cabbage, water damage on cover)
 Sub Pop 7" (Chess & Crimes/Sunday Time)
 Sub Pop 7" (blue vinyl)
 Treble Kicker EP (orig; Ltd ed of 1000)
 Whole World's Down on Me/Live-He Dies (Deptford Fun City)
 Kaleidoscope/What She's Done to Your Mind (Llama; water damaged cover;
 some scratches)
 Radio Free Europe/Sitting Still (Hiptone; 2nd Pressing)
 Hand in Glove/Handsome Devil (Rough Trade)
 Touch Me I'm Sick 7" (Sub Pop)
 Jack Pepsi/Plague Years Sub Pop promo 7" (no pic sleeve)
 Painting by the Numbers/Lichtenstein Girl (Vhaem 001; water damage on
 sleeve)
 Nine Toes Later EP (Stiff 7"; 4 songs; water damaged sleeve)
 Sub Pop 7"
 Dope-Guns'n-Fucking In The Street Vol 4 (Amph Rep 7"
 Bastards/Pagans/Cows/Unsane NYC (Treehouse Comp. #1; 899 Ltd. ed.)
 12" 2LP/CDs
 Clay Allison
 Das Damen
 Fleasheaters
 Gong
 Humting Lodge
 Josef K
 Mekons
 Yoko Ono
 Charlie Pickett & Eggs
 Rat at Rat R
 Savage Republic
 Sleepers
 SPK
 Teenage Fanclub
 Test Dept.
 Promo 12" (Fell From the Sun/Grains of Sand; Enigma/Serpent; no ps, rare)
 Promo 12" w/magical Mystery Tour (banned by Michael Jackson)
 No Questions Asked (Upsetter; some scuffs on 1 side)
 "Continental Circus: original soundtrack (Philips Import)
 Commerce/Tribal Warning Shot/Soul Vaciblack sleeve)
 The Only Fun In Town (postcard)
 Devils, Rats & Piggies (Red Rhino; worn cover; somewhat scratchy)
 Feeling the Space (Apple)
 Live at the Button (Open)
 Rock & Roll is Dead... (Neutral; slightly scratchy)
 1st LP (Independent Projects)
 Painless Nights (Adolescent)
 Leichenschmelze (Thermidor; original cover)
 "The King" CD
 Beating the Retreat Box

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PAT TRAVERS (017)

U.F.O. (016)

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THE SKIDS (008) Mini-CD

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